Tanglewood
MUSIC CENTER

SUMMER 2013

BOSTON SYMPHONY ORCHESTRA

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Mark Volpe, *Eunice and Julian Cohen Managing Director, endowed in perpetuity*
Ellen Highstein, *Edward H. Linde Tanglewood Music Center Director, endowed by Alan S. Bressler and Edward I. Rudman*

Tanglewood Music Center Staff

Andrew Leeson
Budget and Office Manager
Karen Leopardi
Associate Director for Faculty and Guest Artists
Michael Nock
Associate Director for Student Affairs
Gary Wallen
Associate Director for Scheduling and Production

2013 SUMMER STAFF

Administrative
Eric Dluzniewski
Scheduling Assistant
Amelia Ross
Front Desk Assistant
Bridget Sawyer-Revels
Artist Assistant/Driver
Jason Varvaro
Personnel Manager

Library
John Perkel
Melissa Steinberg
Orchestra Librarians
Steve Skov
Head Librarian, Copland Library
Audrey Dunne
Assistant Librarian, Copland Library

Production
John Morin
Stage Manager, Seiji Ozawa Hall
Ryland Bennett
Assistant Stage Manager, Seiji Ozawa Hall
Benjamin Honeycutt
Andrew Minguez
Peter Lillpopp
Gilbert Spencer
Adam Wing
Stage Assistants, Seiji Ozawa Hall

Dormitory
Jon Anderson
Alexis Benson
TMC Resident Advisors

Audio Department
Tim Martyn
Technical Director/Chief Engineer
Douglas McKinnie
Audio Engineer, Head of Live Sound
Charlie Post
Chief Audio Engineer, Ozawa Hall
Nicholas Squire
Audio Engineer and Assistant Radio Engineer
Joel Watts
Associate Audio Engineer

Piano
Steve Carver
Chief Piano Technician
Barbara Renner
Chief Piano Technician

2013 BOSTON SYMPHONY ORCHESTRA FACULTY

Members of the Boston Symphony Orchestra participate in the daily activities of the Tanglewood Music Center, giving master classes and repertoire classes, performing with our orchestra, leading sectional rehearsals, and coaching chamber music. The following players will be working with the TMC during the 2013 season (faculty confirmed as of 6/17/13).

The Instrumental and Orchestral Studies Program

Steven Ansell
Martha Babcock
Edwin Barker
Cathy Basrak
Daniel Bauch
Bonnie Bewick§
Marshall Burlingame*
Glen Cherry§
Rachel Childers
Wesley Collins
Jules Eskin
John Ferrillo
Clint Foreman
Edward Gazouleas*
Rebecca Gitter
Gregg Henegar
Jason Horowitz§
J. William Hudgins*
Mihail Jojatu*
Elita Kang§
Mickey Katz
Sato Knudsen
Julianne Lee§
Ronan Lefkowitz*§
Ben Levy
Malcolm Lowe§
Jim Markey
Thomas Martin*
Cynthia Meyers
Suzanne Nelsen
Toby Oft*
James Orleans
Richard Ranti
Thomas Rolfs*
Elizabeth Rowe*
Mike Roylance*
Richard Sebring*
Todd Seeber*
Robert Sheena*
Thomas Siders
James Sommerville
Tamara Smirnova§
Jason Snider
John Stovall
Richard Svoboda*
Michael Wayne
Lawrence Wolfe
Benjamin Wright
Owen Young
Michael Zaretsky
Jessica Zhou*

* indicates section representative

§ participating in the Malcolm Lowe Violin Seminar, a project of the Kitte Sporn Mentorship Program

2013 RESIDENT ARTIST FACULTY

Chamber Music and Instrumental Faculty

Norman Fischer, Chamber Music Coordinator
Charles E. Culpeper Foundation Master Teacher Chair
Ignat Solzhenitsyn, Piano Program Coordinator; chamber music coach
Emanuel Ax
Stephen Drury
Andrew Jennings
Richard Burgin Master Teacher Chair
Peter Serkin
Joseph Silverstein
Beatrice Sterling Procter Master Teacher Chair

String Quartet Seminar

Norman Fischer, cello
*Concord String Quartet**
David Geber, cello
*American String Quartet**
Andrew Jennings, violin
*Concord String Quartet**
Samuel Rhodes, viola
Juilliard String Quartet
Mark Sokol, violin
*Concord String Quartet**
Ian Swensen, violin
*Meliora String Quartet**
Roger Tapping, viola
Juilliard String Quartet
*Takács Quartet**

* former ensemble affiliations

Composition/Festival of Contemporary Music

John Harbison, Composition Program Coordinator
Barbara LaMont Master Teacher Chair
Michael Gandolfi, Composition Program Coordinator
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Pierre-Laurent Aimard, Director, Festival of Contemporary Music
George Benjamin
Colin Matthews
Marco Stroppa

Vocal Arts Program

Phyllis Curtin, Master Teacher in Residence
Harry L. & Nancy Lurie Marks Tanglewood Artist-In-Residence
Kayo Iwama, Vocal Arts Coordinator; vocal coach
Renee Longy Master Teacher Chair, gift of Jane and John Goodwin
Howard Watkins, Vocal Arts Coordinator; vocal coach
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Kenneth Griffiths, vocal coach
Berkshire Master Teacher Chair
Håkan Hagegård, baritone
Linda Hall, vocal coach
Martin Katz, collaborative piano
Mark Morris, choreographer, opera stage director
Lucy Shelton, soprano
Surdna Foundation Master Teacher Chair
Alan Smith, vocal coach
Dawn Upshaw, soprano
Edward and Lois Bowles Master Teacher Chair

Audio Engineering

Tim Martyn, Technical Director and Chief Engineer

Publications

Marc Mandel, Director of Program Publications
Robert Kirzinger, Assistant Director of Program Publications, Editorial

Piano Technician

Steve Carver
Barbara Renner

Conducting/Guest Conductors

Stefan Asbury, Conducting Program Coordinator
Sana H. and Hasib J. Sabbagh Master Teacher Chair
Stéphane Denève
Stephen and Dorothy Weber Artist-In-Residence
Christoph von Dohnányi
Charles Dutoit
Rafael Frühbeck de Burgos
Bernard Haitink
Marcelo Lehninger
Andris Poga

Guest Faculty/Visiting Artists

Nancy Allen, harp
Roberto Díaz, viola
Perry Dreiman, percussion
Richard Dyer, lecturer
Christoph Eschenbach, chamber music and vocal music
Michael Feinstein, pianist and singer
Paul Lewis, piano
Allegra Lilly, harp
The Mark Morris Dance Group
Christian Mason, composer
Valerie Muzzolini Gordon, harp
Garrick Ohlsson, chamber music and piano
Ann Hobson Pilot, harp
Susan Robinson, harp
Christine Schäfer, soprano
Gil Shaham, violin
Ed Stephan, percussion
Anne Sofie von Otter, mezzo-soprano
Charles Wuorinen, composer
Feza Zweifel, percussion

FELLOWS OF THE 2013 TANGLEWOOD MUSIC CENTER

Violin

Sarah Hamilton Atwood, East Dummerston, VT
Robert J. and Jane B. Mayer Fellowship

Samantha Bennett, Ames, IA
Dr. Marshall N. Fulton Memorial Fellowship/ Richman/Auerbach Family Fellowship

Kelsey Blumenthal, Cape Elizabeth, ME
Fitzpatrick Family Fellowship

Cynthia Burton, Banner Elk, NC
Red Lion Inn/Blantyre Fellowship

Benjamin Carson, Holliston, MA
Judy Gardiner Fellowship

Autumn Chodorowski, Woodstock, IL
Ushers and Programmers Fellowship, in memory of Marcia Friedman

Andrea Daigle, Boulder, CO
Frederic and Juliette Brandi Fellowship

Thomas Hofmann, Toyama, Japan
Carol and George Jacobstein Fellowship/John F. Cogan, Jr. and Mary L. Cornille Fellowship

Erica Hudson, Glenview, IL
David B. Cooper Memorial Fellowship/ Philip and Bernice Krupp Fellowship

Aika Ito, Tokyo, Japan
Tappan Dixey Brooks Memorial Fellowship

Ivana Jasova, Bački Petrovac, Serbia
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Caitlin Kelley, Seattle, WA
Robert and Luise Kleinberg Fellowship

Natsuki Kumagai, Chicago, IL
Akiko Shiraki Dynner Memorial Fellowship

KahYee Lee, Kuala Lumpur, Malaysia
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Cheuk-Yin Clement Luu, Hong Kong, Hong Kong
Morris A. Schapiro Fellowship

Genevieve Micheletti, Salinas, CA
Edward G. Shufro Fund Fellowship/ Stephanie and Bob Gittleman Fellowship

Julia Noone, Boston, MA
Samuel Rapaporte, Jr. Family Foundation Fellowship

Lucia Nowik, North Plainfield, NJ
Ann and Gordon Getty Foundation Fellowship

Sarah Peters, Tokyo, Japan
George and Roberta Berry Fellowship

Tara Lynn Ramsey, Cedar Falls, IA
Max Winder Memorial Fellowship

Lauren Roth, Seattle, WA
Casty Family Fellowship/T. Donald and Janet Eisenstein Fellowship

Maria Semes, Philadelphia, PA
Michael and Sally Gordon Fellowship

Tess Varley, Coopersburg, PA
Penny and Claudio Pincus Fellowship

Matthew Vera, Tucson, AZ
Gerald Gelbloom Memorial Fellowship/ William E. Crofut Family Scholarship

Molly Werts, Fairway, KS
Messinger Family Fellowship

Jennifer Wey, Saratoga, CA
Caroline Grosvenor Congdon Memorial Fellowship

Melissa Wilmot, Kelowna, BC, Canada
Bill and Barbara Leith Fellowship

Ludek Wojtkowski, Tucson, AZ
Haskell and Ina Gordon Fellowship

Viola

Camilla Berretta, Perugia, Italy
Leo L. Beranek Fellowship/Lucy Lowell Fellowship

Sekyeong Cheon, Jeju, Korea
Harold G. Colt, Jr. Memorial Fellowship

Mary Ferrillo, Harvard, MA
Carolyn and George R. Rowland Fellowship in honor of the Reverend Eleanor J. Panasevich

Caroline Gilbert, Bloomington, IN
James A. Macdonald Foundation Fellowship/ Paul and Lori Deninger Fellowship

Anna Griffis, Annapolis, MD
Kingsbury Road Charitable Foundation Fellowship

Jacqueline Hanson, Kalamazoo, MI
Frelinghuysen Foundation Fellowship

Adrienne Hochman, Houston, TX
Dorothy and Charlie Jenkins Fellowship

Elizabeth Oka, Monrovia, CA
Susan B. Kaplan Fellowship

Evan Perry, Somerset, MA
Jonathan and Ronnie Halpern Fellowship/ R. Amory Thorndike Fellowship

Erica Schwartz, Albany, NY
Charles E. Culpeper Foundation Fellowship

Jacob Shack, Andover, MA
BSAV/Carrie L. Peace Fellowship

Daniel Stone, Chicago, IL
Donald Law Fellowship

Rainey Weber, Houston, TX
Claire and Millard Pryor Fellowship

Danielle Wiebe, Calgary, AB, Canada
BSO Members' Association Fellowship

Cello

Grace An, Villa Park, CA
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Yska Benzakoun, Paris, France
Ruth S. Morse Fellowship

Thomas Carpenter, Charlottesville, VA
Fassino Family Fellowship

Jesse Christeson, Daytona Beach, FL
Arlene and Donald Shapiro Fellowship/ Dan and Gloria Schusterman Fellowship
Diana Flores, San José, Costa Rica
Saville Ryan and Omar Del Carlo Fellowship
Louise Grèvin, Toulouse, France
Steve and Nan Kay Fellowship
Dahae Kim, New City, NY
Stephen and Dorothy Weber Fellowship
Young Sook Lee, Daejeon, Korea
Starr Foundation Fellowship
Francesca McNeeley, Port-au-Prince, Haiti
Mr. and Mrs. Jay Marks Fellowship
Clare Monfredo, Seal Harbor, ME
Marion Callanan Memorial Fellowship/ Sagner Family Fellowship
Sofia Nowik, North Plainfield, NJ
Arno and Maria Maris Student Memorial Fellowship
Patricia Ryan, San Diego, CA
Luke B. Hancock Foundation Fellowship
Clayton Vaughn, Meridian, MS
James and Caroline Taylor Fellowship
Matt Zucker, Cleveland, OH
Fassino Family Fellowship

Double Bass
Mariya-Andoniya Andonova, Plovdiv, Bulgaria
Jacques Kohn Fellowship/Mr. and Mrs. David B. Arnold, Jr. Fellowship
Zac A. Camhi, Indianapolis, IN
Kitte Sporn Fellowship
Paul Cannon, Olympia, WA
Jan Brett and Joe Hearne Fellowship
Nicholas Cathcart, Lake Jackson, TX
Ronald and Karen Rettner Fellowship
Michael Chiarello, Setauket, NY
Darling Family Fellowship
Ian Hallas, Northbrook, IL
George and Ginger Elvin Fellowship
Nate Paer, Fair Lawn, NJ
Dr. John Knowles Fellowship

Flute
Francesco Camuglia, Las Vegas, NV
Leslie and Stephen Jerome Fellowship
Masha Popova, Oak Park, IL
Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Suzanne and Burt Rubin Fellowship
Matthew Roitstein, Valencia, CA
Theodore and Cora Ginsberg Fellowship
Adrian Sanborn, Palo Alto, CA
Northern California Fellowship

Oboe
Martha Kleiner, Manhattan Beach, CA
Kitte Sporn Fellowship
Geoff Sanford, Shaker Heights, OH
Fernand Gillet Memorial Fellowship
Corbin Stair, Warsaw, IN
Augustus Thorndike Fellowship/ Steinberg Fellowship
John Upton, Lake Orion, MI
Eduardo and Lina Plantilla Fellowship

Clarinet
Samuel Almaguer, San Antonio, TX
Edwin and Elaine London Family Fellowship
Gabriel Campos Zamora, San José, Costa Rica
Omar Del Carlo Fellowship
John Diodati, Andover, MA
Evelyn and Ron Shapiro Fellowship
Brad Whitfield, Birmingham, AL
Mr. and Mrs. Daniel Pierce Fellowship/ Sydelle and Lee Blatt Fellowship

Bass Clarinet
Samuel Rothstein, Vernon Hills, IL
Lola and Edwin Jaffe Fellowship

Bassoon
Joshua Baker, Boise, ID
Ushers/Programmers Instrumental Fellowship, in honor of Bob Rosenblatt
Andrew Brady, Johnson City, TN
John and Elizabeth Loder Fellowship
Sean Maree, Springfield, VA
Denis and Diana Osgood Tottenham Fellowship/ Sherman Walt Memorial Fellowship
Jack Peña, Carrollton, TX
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Horn
Kevin Haseltine, Houston, TX
Edward S. Brackett, Jr. Fellowship
Elyse Lauzon, Port Washington, NY
Kitte Sporn Fellowship
Trevor Nuckols, Brownsville, TX
Rosamund Sturgis Brooks Memorial Fellowship
Adedeji Ogunfolu, Washington, DC
Leaves of Grass Fellowship
Jaclyn Rainey, LaGrange, KY
Edward G. Shufro Fund Fellowship
David Raschella, Baldwinsville, NY
Surdna Foundation Fellowship

Trumpet
Joseph Brown, Houston, TX
Jerome Zipkin Fellowship
Dylan Girard, Bend, OR
André Côme Memorial Fellowship
George Goad, Rockford, MI
Armando A. Ghitalla Fellowship

Continued on next page

Pierre-Louis Marques, Guémar, Alsace, France
Florence Gould Foundation Fellowship
Stuart Stephenson, Fairfax Station, VA
Kitte Sporn Fellowship

Trombone
Dan De Vere, Orono, MN
Rita Meyer Fellowship
Andrew Nissen, Sydney, New South Wales, Australia
Linda J.L. Becker Fellowship
Joseph Peterson, Bothell, WA
Arthur and Barbara Kravitz Fellowship/ Winkler/Drezner Fellowship

Bass Trombone
David Hagee, Cincinnati, OH
William F. and Juliana W. Thompson Fellowship

Tuba
Bethany Wiese, Davenport, IA
Juliet Esselborn Geier Memorial Fellowship

Harp
Yue (Grace) Guo, Beijing, China
John and Susanne Grandin Fellowship
Annabelle Taubl, Derry, NH
Andrea and Kenan Sahin Fellowship/ Kathleen Hall Banks Fellowship

Percussion
Jeffrey DeRoche, Skokie, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship
Joseph Kelly, Asbury, NJ
Albert L. and Elizabeth P. Nickerson Fellowship
Andres Pichardo-Rosenthal, Santa Monica, CA
Lost & Foundation Fellowship
James Ritchie, Blacksburg, VA
Avedis Zildjian Fellowship, in honor of Vic Firth/ Helene R. and Norman L. Caliners Fellowship
Nicholas Taylor, Racine, WI
Pokross/Curhan/Wasserman Fellowship
Scott Verduin, Granger, IN
Clowes Fund Fellowship

Piano (Instrumental)
Andrew Hsu, Fremont, CA
Catherine and Paul Buttenwieser Fellowship/ Nat Cole Memorial Fellowship

Alex Peh, New York, NY
Peggy Rockefeller Memorial Fellowship
Hyung-Min Suh, Seoul, South Korea
Marie Gillet Fellowship
Xiaohui Yang, Chaoyang, China
Billy Joel Keyboard Fellowship

Piano (Vocal)
Bretton Brown, Murray, KY
Wilhelmina C. Sandwen Memorial Fellowship
Yu Gyung Kim, Anyang, South Korea
Paul Jacobs Memorial Fellowship
Christina Lalog, Palm Coast, FL
Adele and John Gray Memorial Fellowship/ Felicia Montealegre Bernstein Fellowship
ChoEun Lee, Ulsan, Korea
Leonard Bernstein Fellowship
Jessica Rucinski, Newton, MA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Wei-Han Wu, Kaohsiung, Taiwan
Mr. and Mrs. Joseph L. Cohen Fellowship

Soprano
Jessica Aszodi, Melbourne, Victoria, Australia
Cynthia L. Spark Scholarship/Daniel and Shirlee Cohen Freed Fellowship
Kristina Bachrach, Holliston, MA
Naomi and Philip Kruvant Family Fellowship
Marie Marquis, Fulton, MS
Athena and James Garivaltis Fellowship
Yungee Rhie, Jinju, South Korea
Dr. Richard M. Shiff Fellowship
Lauren Snouffer, Austin, TX
Stanley Chapple Fellowship
Laura Strickling, Chicago, IL
Valerie and Allen Hyman Family Fellowship

Mezzo-Soprano
Tammy Coil, Denver, CO
Eunice Alberts and Adelle Alberts Vocal Studies Fellowship
Samantha Malk, Johannesburg, South Africa
Everett and Margery Jassy Fellowship/ Anonymous Fellowship
Katherine Maysek, Boxford, MA
Eugene Cook Scholarship/KMD Foundation Fellowship
Reilly Nelson, Sault Ste. Marie, ON, Canada
Morningstar Family Fellowship/Stephen and Persis Morris Fellowship

Countertenor
Augustine Mercante, Wilmington, DE
Thelma Fisher Fellowship
Daniel Moody, Cincinnati, OH
Mary H. Smith Scholarship/Pearl and Alvin Schottenfeld Fellowship

Tenor

Isaiah Bell, Fort St. John, BC, Canada
Lia and William Poorvu Fellowship
Andrew Fuchs, Kansas City, MO
Ushers/Programmers Harry Stedman Vocal Fellowship
Jeffrey ML Hill, Fruitvale, BC, Canada
Bernice and Lizbeth Krupp Fellowship/ Leah Jansizian Memorial Scholarship
David Menzies, Shoal Lake, MB, Canada
Daphne Brooks Prout Fellowship

Baritone

Steven Eddy, Laurel, MD
Dr. Raymond and Hannah H. Schneider Fellowship/Kandell Family Fellowship
Conor McDonald, Minneapolis, MN
Harry and Mildred Remis Fellowship
Edward Nelson, Los Angeles, CA
William Randolph Hearst Foundation Fellowship
David Tinervia, Longmeadow, MA
Bay Bank/BankBoston Fellowship
Nathan Wyatt, Chapel Hill, NC
Edward I. and Carole J. Rudman Fellowship

Conducting

Alexandre Bloch, Paris, France
Edward H. and Joyce Linde Fellowship
Stilian Kirov, Sofia, Bulgaria
Seiji Ozawa Fellowship
Ciarán McAuley, Dublin, Ireland
Evelyn and Phil Spitalny Fellowship/ Maurice Abravanel Scholarship

Composition

Evan Antonellis, Glastonbury, CT
Elliott Carter Memorial Composer Fellowship
Yie-Eun Chun, Seoul, South Korea
Margaret Lee Crofts Fellowship
Nathan Heidelberger, Cortlandt Manor, NY
Patricia Plum Wylde Fellowship
Robert Honstein, Princeton, NJ
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Tonia Ko, Honolulu, HI
Leonard Bernstein Fellowship
Nina C. Young, Nyack, NY
Otto Eckstein Family Fellowship

Library

Anya Brodrick, San Diego, CA
Mary E. Brosnan Fellowship
Ashton Bush, Jamestown, NY
Miriam H. and S. Sidney Stoneman Fellowship

Audio Engineering

Zana Corbett, Kaunas, Lithuania
C. D. Jackson Fellowship
Lauran Jurrius, Heemstede, The Netherlands
Merrill Lynch Fellowship
James Perrella, Niskayuna, NY
Miriam H. and S. Sidney Stoneman Fellowship
Brandon Wells, Toronto, ON, Canada
Anna Sternberg and Clara J. Marum Fellowship

Piano Technology

Adam Schulte-Bukowinski, Camarillo, CA
Dorothy and Montgomery Crane Scholarship/ Miriam Ann Kenner Memorial Scholarship
Brian Hubbell, Cooperstown, NY
Alfred E. Chase Fellowship
Cory Sheets, St. Paul, MN
Jane W. Bancroft Fellowship

Publications

Pamela Feo, Boston, MA
Theodore Edson Parker Foundation Fellowship

Associate Fellows

James Barbato, tenor
Richard F. Gold Memorial Scholarship
John Buffett, baritone
Tisch Foundation Scholarship
Erik Krohg, baritone
Ethel Barber Eno Scholarship
Cairan Ryan, baritone
Andrall and Joanne Pearson Scholarship

New Fromm Players

Henrik Heide, flute, Madison, WI
Danny Goldman, clarinet, New York, NY
Katherine Dowling, piano, Regina, SK, Canada
Nicolas Namoradze, piano, Budapest, Hungary
Matthew Leslie Santana, violin, Miami, FL
Sarah Silver, violin, Pittsburgh, PA
Jocelin Pan, viola, Leawood, KS
Michael Dahlberg, cello, Philadelphia, PA

***The New Fromm Players** is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

Conducting Workshop (July 12-23)

Matthew Aucoin, Karina Canellakis, Aram Demirjian, Oliver Hagen, and Andrey Rubtsov
The Conducting Workshop Program is sponsored by the Claudia and Steven Perles Family Foundation.

FRIENDS OF
Tanglewood

Play your part

TO KEEP THE MUSIC PLAYING AT TANGLEWOOD

Generations of concertgoers have made a pilgrimage to Tanglewood to delight in the breathtaking sounds of the BSO in a setting that only nature could create. And through those decades, the dedication of the Friends of Tanglewood has helped to make it possible for all to enjoy.

Friends of Tanglewood play their parts by making contributions that keep Tanglewood—and the concerts performed here—beautiful and inspiring. **Every $1 in ticket sales must be matched by an additional $1 in contributed funds to cover the BSO's annual expenses—costs that include maintaining Tanglewood's 526-acre campus and presenting the music you enjoy.** Friends of Tanglewood memberships help close this gap, allowing America's premier summer music festival to thrive.

Friends of Tanglewood also enjoy special membership benefits, including:

- Advance ticketing privileges for the 2013 Tanglewood season
- Season parking passes and access to donors-only dining clubs
- A discount at the Tanglewood Glass Houses

Support the music you love and play your part by joining the Friends of Tanglewood today!

Visit the Friends Office at the Main Gate, give online at tanglewood.org/contribute, or make your donation by phone at 413-637-5261.

Join the Friends of Tanglewood today!

2013 TANGLEWOOD MUSIC CENTER SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

Sunday, June 30, 10am
Brass Extravaganza
Tanglewood Music Center Conducting Fellows
Tanglewood Music Center Instrumental Fellows
Works by BRITTEN, BROUGHTON, KOETSIER, LANSKY, PUTT, and VERDI

Monday July 1, 11am and 2:30pm
Tuesday July 2, 11am
Tanglewood Music Center Instrumental Fellows
String Quartet Marathon
One ticket provides admission to all three performance times.
Fourteen string quartets performing music by HAYDN, BEETHOVEN, and others

Tuesday July 2, 2:30pm
Opening Exercises
Free admission; open to the public; performances by TMC Faculty

Wednesday July 3, 7pm
Vocal Concert
"Fables, Folk Songs, and Fantasies"

♪ **Saturday, July 6, 6pm**
Prelude Concert
Works by BRAHMS and HINDEMITH

Sunday, July 7, 10am
Chamber Music
Works by HEADRICK, MOZART, and others

♪ **Monday, July 8, 6pm**
Piano Prelude

Monday, July 8, 8pm
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
Reilly Nelson, mezzo-soprano
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

Wednesday, July 10, 8pm
Vocal Concert

♪ **Saturday, July 13, 6pm**
Prelude Concert
Works by BARBER and others

Sunday, July 14, 10am
Chamber Music
Works by BERG, BRITTEN, and others

♪ **Monday, July 15, 6pm**
Prelude Concert

Monday, July 15, 8pm
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
Tanglewood Music Center Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Conducting Fellows
BRITTEN *The Prince of the Pagodas* – Pas de six
BRITTEN *Les Illuminations*
SHOSTAKOVICH Symphony No. 11

Continued on next page

♪ **Saturday, July 20, 6pm**
Prelude Concert
Works by BEETHOVEN and others

Sunday, July 21, 10am
Chamber Music
Works by BEETHOVEN, BRAHMS, LIGETI, and others

Sunday, July 21, 7pm
Vocal Concert
Works by BACH, SCHOENBERG, and Russian art song

♪ **Monday, July 22, 6pm**
Piano Prelude
Works by DEBUSSY

Monday, July 22, 8pm
The Margaret Lee Crofts Concert
Tanglewood Music Center Orchestra
Stéphane Denève, conductor
Tanglewood Music Center Conducting Fellows
ALL-DEBUSSY PROGRAM
Prélude à l'Après-midi d'un faune
Jeux
Danses sacrées et profanes
La Mer

♪ **Saturday, July 27, 6pm (TH)**
Prelude Concert

Sunday, July 28, 10am (TH)
Chamber Music
Works by BEETHOVEN, IVES, and others

Wednesday, July 31, 7:30pm
Thursday, August 1, 7:30pm
Mark Morris Dance Group
Tanglewood Music Center Fellows
Mark Morris, choreographer and director
Christine Van Loon and Allen Moyer, costume designers
James F. Ingalls, lighting designer
Robert Bordo and Allen Moyer, scenic designers
BRITTEN *Curlew River*
PURCELL *Dido and Aeneas*
Fully-staged productions, sung in English
TMC Fellows perform Britten's opera *Curlew River* under Mark Morris' direction, and collaborate with the Mark Morris Dance Group in Purcell's *Dido and Aeneas*

♪ **Saturday, August 3, 6pm**
Prelude Concert

Sunday, August 4, 10am
Chamber Music
Works by BEETHOVEN, LUTOSŁAWSKI, and others

Tuesday, August 6
Tanglewood on Parade
The Gregory E. Bulger Foundation Concert
2:30pm TMC Chamber Music
4:00pm TMC Chamber Music
5:00pm TMC Vocal Concert
Cabaret Songs
8:00pm TMC Brass Fanfares (Shed)
8:30pm Gala Concert (Shed)
Boston Symphony Orchestra
Boston Pops Orchestra
Tanglewood Music Center Orchestra
Stéphane Denève, Charles Dutoit, Keith Lockhart, and John Williams, conductors
Program to include
BORODIN Polovetsian Dances from *Prince Igor*
TCHAIKOVSKY 1812 Overture
Fireworks to follow the concert

Saturday, August 17, 11am
Piece-a-Day Concert
Free Admission

♪ **Saturday, August 17, 6pm**
Prelude Concert

Sunday, August 18, 10am
Vocal Concert
"On This Island: The Great English Poets"

♪ **Sunday, August 18, 1pm**
Vocal Prelude
SCHUBERT *Winterreise*

Sunday August 18, 2:30pm (Shed)
The Leonard Bernstein Memorial Concert
Supported by Dr. Raymond and Hannah H. Schneider and Diane H. Lupean
Tanglewood Music Center Orchestra
Christoph von Dohnányi, conductor
Emanuel Ax, piano
MOZART Piano Concert No. 9 in E-Flat, K. 271
MAHLER Symphony No. 1

2013 FESTIVAL OF CONTEMPORARY MUSIC

August 8–12

Pierre-Laurent Aimard, Festival Director

The Festival of Contemporary Music, directed by, Pierre-Laurent Aimard, highlights the works of composers Helmut Lachenmann and Marco Stroppa, with performances of music by György Ligeti, Conlon Nancarrow, Steve Reich, and TMC commissions of Elliott Carter's *Instances* (east coast premiere) and Christian Mason's *Years of Light* (world premiere). The festival will conclude with the U.S. premiere of George Benjamin's critically acclaimed opera *Written on Skin* in a concert performance.

August 8 Thursday, 6pm, Ozawa Hall, Prelude Concert
The New Fromm Players
CARTER String Quartet No. 1

August 8 Thursday, 8pm, Ozawa Hall, Chamber Orchestra
The Fromm Concert at Tanglewood
TMC Fellows
Brian Church, narrator
Michele Marelli, basset horn
MASON *Years of Light* (world premiere, TMC commission)
STROPPA *Let Me Sing Into Your Ear* (U.S. premiere)
CARTER *Instances* (East Coast premiere, TMC co-commission)
LACHENMANN *"...zwei Gefühle..."*

August 9 Friday, 2:30pm, Ozawa Hall, Chamber music
Pierre-Laurent Aimard, piano
JACK Quartet
The New Fromm Players
CARTER *Epigrams* (U.S. premiere)
LACHENMANN *Grido*
STROPPA *Traietorria* (U.S. premiere)

August 10 Saturday, 6pm, Ozawa Hall, Prelude Concert
Pierre-Laurent Aimard, piano
Elizabeth Keusch, soprano
Stephen Drury, piano
The New Fromm Players
STROPPA *Ossia*
LACHENMANN *GOT LOST*
CARTER *Retrouvailles; Tri-Tribute; 90+*

August 11 Sunday, 10am, Ozawa Hall, Chamber music
Mickey Katz, cello
TMC Fellows
The New Fromm Players
NANCARROW Study No. 6 & 7 for two pianos, transcr. Adés
STROPPA *Aye, There's the Rub*
LIGETI *Monument – Self-portrait – Movement*
REICH *Music for 18 Musicians*

August 12 Monday, 8pm, Ozawa Hall, Concert Opera
George Benjamin, conductor
TMC Fellows
BENJAMIN *Written On Skin* (U.S. premiere)

The Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond and Mrs. Hannah H. Schneider, with additional support for 2013 from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

For information about becoming a Friend of Tanglewood, please call 617-638-9267 or visit tanglewood.org/contribute.

TMC Orchestra Concerts (July 8, 15, 22) and FCM Concert Opera (August 12) in Ozawa Hall
Floor, loge & balcony: $53, $43, $34; Lawn: $11

TMC Recitals: $11
Festival of Contemporary Music Concerts: $11

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available in advance online, or in person up to one hour prior to concert start time at the Ozawa Hall Bernstein Gate only (except for TMC Orchestra concerts). Please note: availability for seats inside Ozawa Hall is limited and concerts may sell out.

Friends of Tanglewood at the $75 level receive one free admission and Friends at the $150 level or higher receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances (excluding Mark Morris, TMC Orchestra concerts, and the August 12 FCM Concert Opera) by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional and non-member tickets for chamber music or Festival of Contemporary Music concerts are $11.

The Tanglewood Music Center

The Tanglewood Music Center was founded by Serge Koussevitzky as the Berkshire Music Center in 1940. Since then, each summer roughly 150 extraordinarily gifted young musicians come to study, perform and create at Tanglewood, working with some of the world's most distinguished artists—including members of the Boston Symphony Orchestra, guests of the BSO and specially invited artists. Over the years, the TMC has become one of the world's most influential centers for advanced musical study; alumni of the Tanglewood Music Center play a vital role in the musical life of the nation and the world.

The Tanglewood Music Center would not exist without support from Friends of the Tanglewood Music Center. TMC ticket sales generate only a small percentage of the revenue required to operate the TMC. Contributions from the Friends of the TMC make up the balance.

To make a gift, call the Friends Office at (413) 637-5261.

The Tanglewood Music Center gratefully acknowledges **AMERICAN AIRLINES**, and **COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION**, for providing transportation assistance to TMC Resident Artist Faculty, Guest Artists, and Staff; and **THE STUDLEY PRESS**, for printing this program.

STEINWAY & SONS

Tanglewood
MUSIC CENTER

SCHEDULE

BOOK ONE
JUNE 22 – JULY 23

2013

Boston Symphony Orchestra
Andris Nelsons, *Music Director Designate*
Mark Volpe, *Managing Director*

Tanglewood Music Center
Ellen Highstein, *Director*
Andrew Leeson, *Budget and Office Manager*
Karen Leopardi, *Associate Director for Faculty and Guest Artists*
Michael Nock, *Associate Director for Student Affairs*
Gary Wallen, *Associate Director for Scheduling and Production*

Administrative
Eric Dluzniewski, *Scheduling & Programs Assistant*
Amelia Ross, *Front Desk Assistant*
Bridget Sawyer-Revels, *Artist Assistant/Driver*
Jason Varvaro, *Orchestral Personnel Manager*

Stage Crew
John Morin, *Stage Manager, Seiji Ozawa Hall*
Ryland Bennett, *Assistant Stage Manager, Seiji Ozawa Hall*
Benjamin Honeycutt, Peter Lillpopp, Andrew Minguez, Gilbert Spencer, Adam Wing, *Stage Assistants*

Library
John Perkel, Melissa Steinberg, *Orchestra Librarians*
Steve Skov, *Head Librarian, Copland Library*
Audrey Dunne, *Assistant Librarian, Copland Library*

Piano
Steve Carver, Barbara Renner, *Piano Technicians*

Audio
Timothy Martyn, *Technical Director/Chief Engineer*
Douglas McKinnie, *Audio Engineer, Head of Live Sound*
Charlie Post, *Senior Audio Engineer*
Nicholas Squire, *Audio Engineer*
Joel Watts, *Associate Audio Engineer*

Dormitory
Jon Anderson, Alexis Benson, *TMC Resident Advisors*
Matt Rutledge, *MHS Residential Director*
Andy Hughes, *MHS Residential Staff*

Important Telephone Numbers

Area Code (413)

Tanglewood Music Center Main Office (Carriage House)

Main phone 637-5230 • **Fax** 637-5228 • **Email** tmc@bso.org
Office Hours 9:00am-5:00pm Monday-Friday, 9:00am-1:00pm Saturday

Director, Ellen Highstein	413-637-5234	ehighstein@bso.org
Assoc Dir; Faculty & Guests, Karen Leopardi	413-637-5233	kleopardi@bso.org
Artist Ass't & Driver, Bridget Sawyer-Revels	617-933-2753	bsawyerrevels@bso.org
Scheduling Assistant, Eric Dluzniewski	617-933-2751	edluzniewski@bso.org
Assoc Dir; Student Affairs, Michael Nock	413-637-5310	mnock@bso.org
Budget & Office Manager, Andrew Leeson	413-637-5232	aleeson@bso.org
Front Desk, Amelia Ross	413-637-5230	aross@bso.org
Assoc Dir; Scheduling, Gary Wallen	413-637-5313	gwallen@bso.org

Seiji Ozawa Hall

Stage Manager, John Morin	413-637-5333	jmorin@bso.org
Orch Personnel Mgr, Jason Varvaro	617-933-2754	jvarvaro@bso.org
Orchestra Librarian, John Perkel	413-637-5307	jperkel@bso.org
Melissa Steinberg	413-637-5307	msteinberg@bso.org
Audio Department, Timothy Martyn	413-637-5305	
Piano Technician, Steve Carver	319-321-3687	

Copland Library

Office Hours 9:00am-5:00pm Monday-Friday, 11:00am-2:00pm Saturday-Sunday

Head Librarian, Steve Skov	617-933-2755	sskov@bso.org
Assistant Librarian, Audrey Dunne	617-933-2755	adunne@bso.org

Miss Hall's School

Main phone 395-7013 • **Fax** 445-4181 • **Email** tmc@misshalls.org
Office Hours 7:30am-7:30pm every day

The Tanglewood Music Center gratefully acknowledges the following faculty for their participation in the seventy-third season:

Nancy Allen
Steven Ansell
Stefan Asbury
Emanuel Ax
Martha Babcock
Edwin Barker
Cathy Basrak
Daniel Bauch
George Benjamin
Bonnie Bewick
Marshall Burlingame
Steve Carver
Peter Chapman
Glen Cherry
Rachel Childers
Wesley Collins
Frank Corliss
Phyllis Curtin
Blaise Déjardin
Stéphane Denève
Roberto Díaz
Christoph von Dohnányi
Perry Dreiman
Stephen Drury
Richard Dyer
Charles Dutoit
Christoph Eschenbach
Michael Feinstein
John Ferrillo
Norman Fischer
Clint Foreman
Catherine French
Rafael Frühbeck de Burgos
Michael Gandolfi
Edward Gazouleas
David Geber
Rebecca Gitter
Kenneth Griffiths
Hakan Hagegard
Bernard Haitink
Linda Hall
John Harbison
Gregg Henegar
Jason Horowitz
J. William Hudgins
Kayo Iwama
Andrew Jennings
Mihail Jojatu
Elita Kang
Martin Katz
Mickey Katz
Robert Kirzinger
Sato Knudsen
Stephen Lange
Alexandre Lecarme
Julianne Lee
Ronan Lefkowitz
Marcelo Lehninger
Benjamin Levy
Paul Lewis
Allegra Lilly
Malcolm Lowe
Marc Mandel
James Markey
Michael Martin
Thomas Martin
Tim Martyn
Christian Mason
Colin Matthews
Mark McEwen
Jonathan Menkis
Cynthia Meyers
Mark Morris
Valerie Muzzolini Gordon
Suzanne Nelsen
Toby Oft
Garrick Ohlsson
James Orleans
Ann Hobson Pilot
Andris Poga
Richard Ranti
Barbara Renner
Samuel Rhodes
Susan Robinson
Thomas Rolfs
Elizabeth Rowe
Dennis Roy
Mike Roylance
Christine Schäfer
Richard Sebring
Todd Seeber
Peter Serkin
Robert Sheena
Lucy Shelton
Thomas Siders
Joseph Silverstein
Tamara Smirnova
Alan Smith
Jason Snider
Mark Sokol
Ignat Solzhenitsyn
James Sommerville
Ed Stephan
John Stovall
Marco Stroppa
Richard Svoboda
Ian Swensen
Roger Tapping
Dawn Upshaw
Thomas van Dyck
Alexander Velinzon
Anne Sofie von Otter
Howard Watkins
Michael Wayne
John Williams
Michael Winter
Lawrence Wolfe
Benjamin Wright
Owen Young
Michael Zaretsky
Jessica Zhou
Frederick Zweifel

TMC Fellows 2013

Violin
Sarah Atwood
Samantha Bennett
Kelsey Blumenthal
Cynthia Burton
Ben Carson
Autumn Chodorowski
Annie Daigle
Thomas Hofmann
Erica Hudson
Aika Ito
Ivana Jasova
Caitlin Kelley
Natsuki Kumagai
KahYee Lee
Cheuk-Yin Luu
Genevieve Micheletti
Julia Noone
Lucia Nowik
Sarah Peters
Tara Ramsey
Lauren Roth
Maria Semes
Tess Varley
Matthew Vera
Molly Werts
Jennifer Wey
Melissa Wilmot
Ludek Wojtkowski

Viola
Camilla Berretta
Sekyeong Cheon
Mary Ferrillo
Caroline Gilbert
Anna Griffis
Jacqueline Hanson
Adrienne Hochman
Elizabeth Oka
Evan Perry
Erica Schwartz
Jacob Shack
Daniel Stone
Rainey Weber
Rebecca Wiebe

Cello
Grace An
Yska Benzakoun-Bloch
Thomas Carpenter
Jesse Christeson
Diana Flores
Louise Grevin
Dahae Kim
Young Sook Lee
Francesca McNeeley
Clare Monfredo
Sofia Nowik
Patricia Ryan
Clayton Vaughn
Matt Zucker

Double Bass
Mariya-Andoniya Andonova
Zachery Camhi
Paul Cannon
Nicholas Cathcart
Michael Chiarello
Ian Hallas
Nathan Paer

Flute
Francesco Camuglia
Masha Popova
Matthew Roitstein
Adrian Sanborn

Oboe
Martha Kleiner
Geoffrey Sanford
Corbin Stair
John Upton

Clarinet
Samuel Almaguer
Gabriel Campos Zamora
John Diodati
Brad Whitfield

Bass Clarinet
Samuel Rothstein

Bassoon
Josh Baker
Andrew Brady
Sean Maree
Jon Pena

Horn
Kevin Haseltine
Elyse Lauzon
Trevor Nuckols
Adedeji Ogunfolu
Jaclyn Rainey
David Raschella

Trumpet
Joseph Brown
Dylan Girard
George Goad
Pierre-Louis Marques
Stuart Stephenson

Trombone
Daniel DeVere
Andrew Nissen
Joseph Peterson

Bass Trombone
David Hagee

Tuba
Bethany Wiese

Harp
Yue Guo
Annabelle Taubl

Percussion
Jeffrey DeRoche
Joseph Kelly
Andres Pichardo-Rosenthal
Nicholas Taylor
Scott Verduin
James Ritchie

Piano, Instrumental
Andrew Hsu
Hyung-Min Suh
Xiaohui Yang
Alex Peh

Piano, Vocal
Bretton Brown
Yu Gyung Kim
Christina Lalog
ChoEun Lee
Jessica Rucinski
Wei-Han Wu

Soprano
Jessica Aszodi
Kristina Bachrach
Marie Marquis
Yungee Rhie
Laura Strickling
Lauren Snouffer

Mezzo-Soprano
Tammy Coil
Samantha Malk
Katherine Maysek
Reilly Nelson

Countertenor
Augustine Mercante
Daniel Moody

Tenor
Isaiah Bell
Andrew Fuchs
Jeffrey Hill
David Menzies

Baritone
Steven Eddy
Conor McDonald
Edward Nelson
David Tinervia
Nathan Wyatt

Composition
Evan Antonellis
Yie Eun Chun
Nathan Heidelberger
Robert Honstein
Tonia Ko
Nina Young

Conducting
Alexandre Bloch
Stilian Kirov
Ciaran McAuley

Library
Anya Brodrick
Ashton Bush

Audio
Zana Corbett
Lauran Jurrius
James Perrella
Brandon Wells

Piano Tech
Adam Bukowinski
Brian Hubbell
Cory Sheets

Publications
Pamela Feo

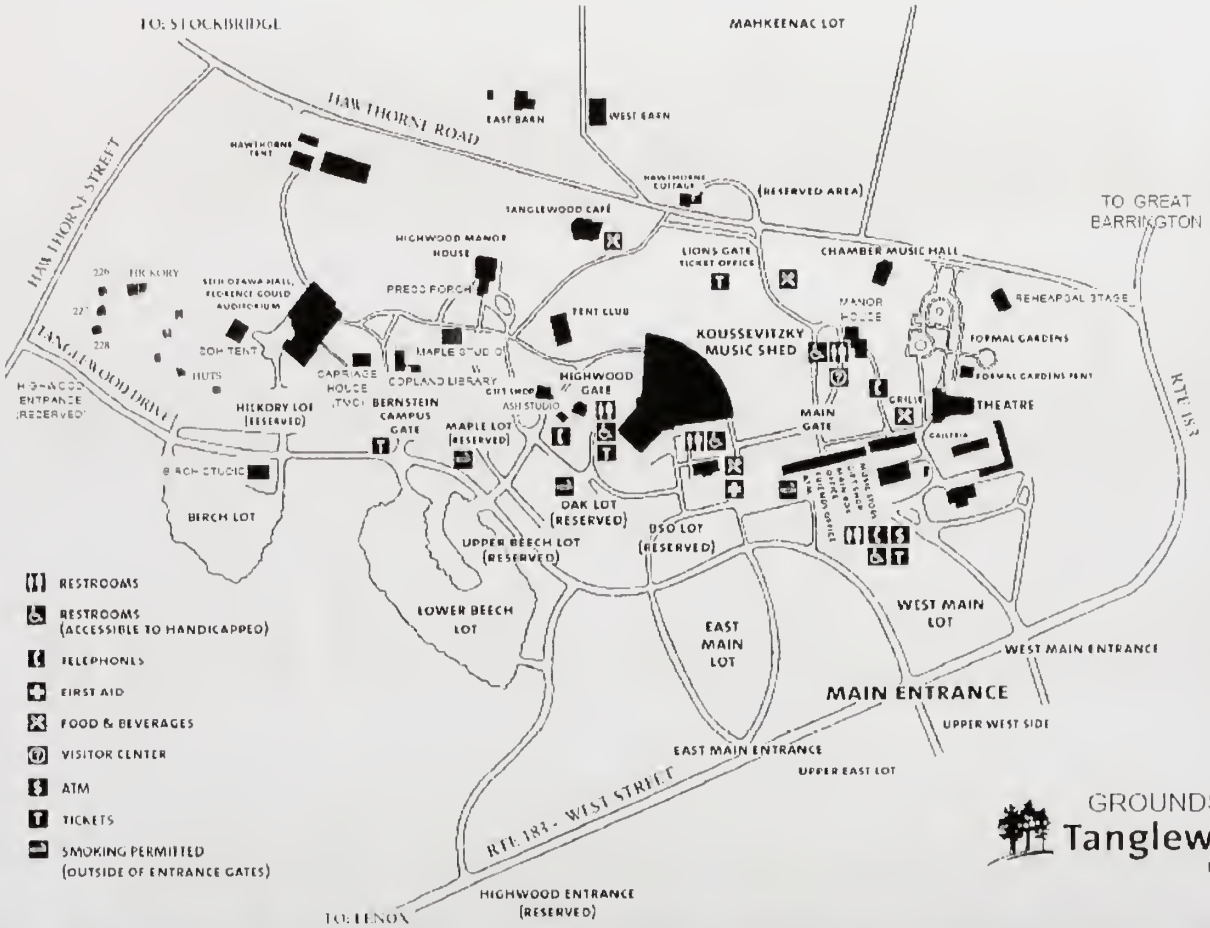
New Fromm Players
Matthew Leslie, violin
Sarah Silver, violin
Jocelin Pan, viola
Michael Dahlberg, cello
Henrik Heide, flute
Daniel Goldman, clarinet
Katherine Dowling, piano
Nicolas Namoradze, piano

Conducting Workshop
Matthew Aucoin
Karina Canellakis
Aram Demirjian
Oliver Hagen
Andrey Rubtsov

Associate Fellows
James Barbato, tenor
John Buffett, baritone
Erik Krohg, baritone
Cairan Ryan, baritone

Guest Musicians
Pam Daniels, flute
Chris Pell, clarinet
Jong-Hyun Cho, clarinet
Ryan Beach, trumpet
Mary Tyler, trombone
Adam Rainey, bass trombone
Trevor Culp, tuba
Alex Adduci, percussion
Chad Crummel, percussion
Peter Dodds, percussion
Kirk Etheridge, percussion
George Nickson, percussion
Beiliang Zhu, gamba
Evan Hughes, bass-baritone

6/12/2013



GROUNDS MAP

Tanglewood

LENOX, MA

Facility Key

Ash	Ash Studio
Birch	Birch Lot Studio
CH 1, 2, 3	Carriage House 1, 2, 3
CMH	Chamber Music Hall
EB	East Barn
HTRN	Hawthorne Cottage
Hick	Hickory Studio
Maple	Maple Studio
M1, 6, 7, 8	Manor House 1, 6, 7, 8 (AKA Visitors' Center)
MHS 200-210	Miss Hall's School 200-210 (Main Building)
MHS Art Rm	Miss Hall's School Art Room (Klein Arts Center)
MHS AUD	Miss Hall's School Auditorium (Main Building)
MHS CAC	Miss Hall's School Cross Athletic Center
MHS Chalet	Miss Hall's School Chalet
MHS Drama Rm	Miss Hall's School Drama Room (Klein Arts Center)
MHS TH	Miss Hall's School Theatre (Klein Arts Center)
PP	Press Porch
SHED	Koussevitzky Music Shed
SOH	Seiji Ozawa Hall
SOH GR	Seiji Ozawa Hall Green Room
TCH	Theatre-Concert Hall
WB	West Barn
226	Studio 226
227	Studio 227
228	Studio 228

TMC PERFORMANCE DRESS

ORCHESTRA CONCERT PERFORMANCES

	Men	Women
TMCO	**White** dinner jacket and shirt, black trousers, black shoes, black socks, black bow tie	**White** top (not sleeveless), black pants or skirt, black shoes
Opera Orchestra	All black; long-sleeved shirts required	

During extremely hot weather, a special announcement may be made to allow the removal of dinner jackets for men.

RECITALS AND CHAMBER MUSIC

Includes String Quartet Marathon, concerts on Saturdays at 6:00 PM and Sundays at 10:00 AM, and Vocal Recitals.

Please coordinate your planned attire with your chamber music group before the performance. **These are also good guidelines for composers attending performances of their own pieces, as they will be called onstage to be acknowledged by the audience.** Singers may want to bring other formal wear or gowns for recitals. Generally, groups dress as follows, however alternative dress, if approved by your coach and agreed upon by your group, may be possible.

Men	Women
Same as orchestra concert performances **OR** Dress shirt, tie (optional), sports coat (optional), dress slacks, dress shoes	Same as orchestra concert performances **OR** Day length or long dress, dress shoes **OR** Dress top, dress pants or skirt, dress shoes

A general note for women: Please be advised that low-rise pants and midriff-baring tops, particularly in combination, or casual footwear such as flip-flops, are NOT appropriate dress for performances.

Facilities for Practice

AT TANGLEWOOD

For use as availability allows:
please relinquish rooms to activities scheduled,
or added to the schedule, by the TMC Scheduling Office.

Ash Studio	Ash
Attila the Hut	Attila
Birch Lot Studio	Birch
East Barn	EB
Hickory Lot Studio	Hickory
Jabba the Hutt	Jabba
Manor House 6, 7, 8, (aka Visitors' Center)	Manor [#]
Pizza the Hutt	Pizza
Theatre (PERCUSSION ONLY)	TH
The Hut for Red October	Red Oct
The Hut on Fowl's Legs	Fowl
The Hut With No Name	NoName
Studio 226	226
Studio 227	227
Studio 228	228

AT MISS HALL'S SCHOOL

For use according to the policies set forth by Miss Hall's School.

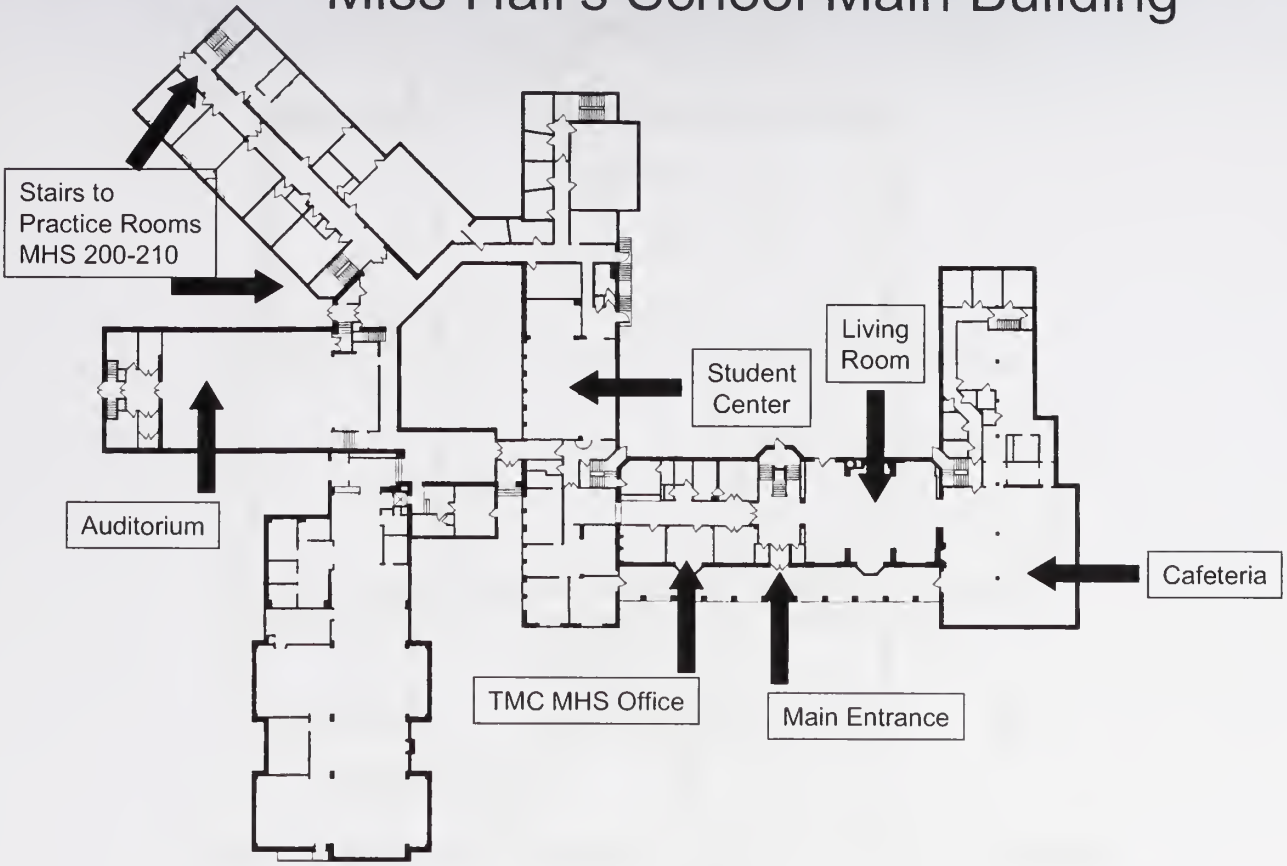
Miss Hall's School 202-210	MHS [#]
Miss Hall's School Cross Athletic Center 102	MHS CAC 102
Miss Hall's School Cross Athletic Center 108	MHS CAC 108
Miss Hall's School Art Room	MHS Art Room
Miss Hall's School Drama Room	MHS Drama Rm
Miss Hall's School Auditorium (Main Building)	MHS AUD
Miss Hall's School Theater (Klein Arts Center)	MHS TH

MISS HALL'S SCHOOL

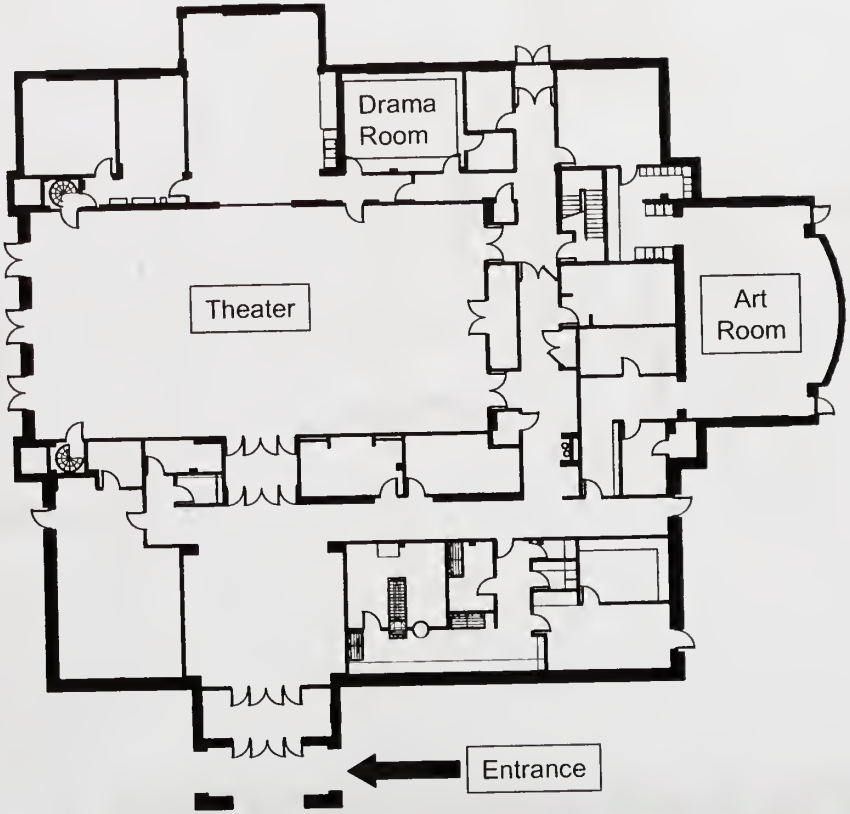
Campus Map

A	Main Building	G	Greenhouse	N	Development Offices
B	Front Circle	H	Tennis Courts	P-1	Parking Lot
C	Auditorium	J	Klein Arts Center	P-2	Parking Lot
D	Schoolhouse Wing	K	Pond	P-3	Parking Lot
E	Humes Euston Hall Library	L	Gazebo	Q	Cross Athletic Center
F	Witherspoon Hall	M	Ski Chalet	R	Hill House
				S	Gate House

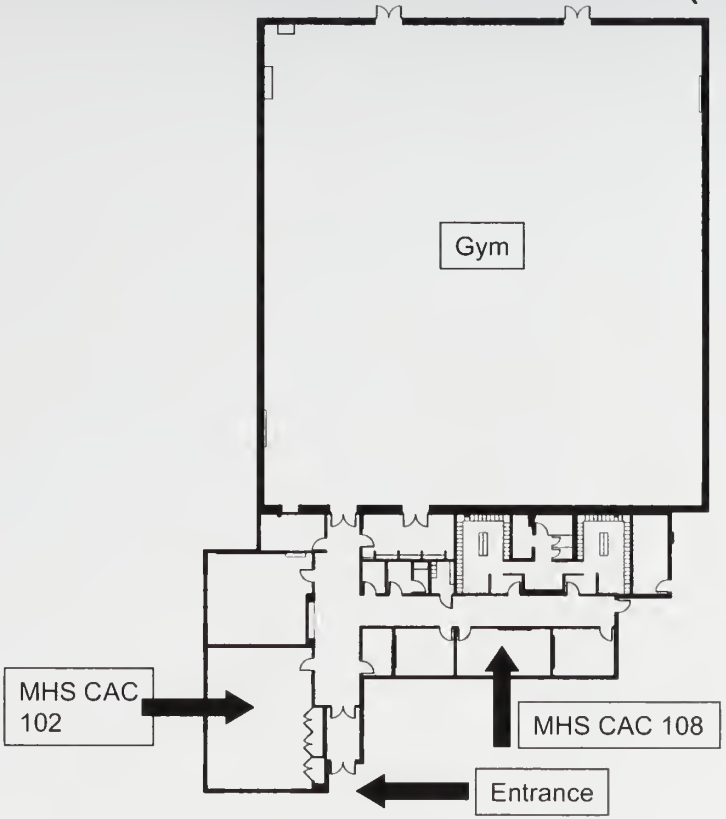
Miss Hall's School Main Building

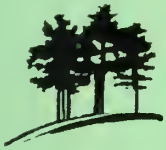


Miss Hall's School Klein Arts Center



Miss Hall's School
Cross Athletic Center (CAC)





Tanglewood
MUSIC CENTER

2013 STRING QUARTET SEMINAR

String Quartet Seminar
Saturday June 22, 2013

10:00a-11:30a	General TMC Orientation		Ozawa Hall
11:30a-12:30p	Tanglewood Music Center Orchestra (TMCO) Orientation		Ozawa Hall
	LUNCH		
1:30p-2:30p	String Quartet Seminar Orientation & Injury Prevention	Mr. Fischer Mr. Fischer, Mr. Gazouleas	Ozawa Hall
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS 204
	Ethelwynde Quartet	Rehearsal	MHS Theatre
	Maplehurst Quartet	Rehearsal	MHS 208
	Ashintully Quartet	Rehearsal	MHS Drama Rm
	Overleigh Quartet	Rehearsal	MHS 209
	Highlawn Quartet	Rehearsal	MHS Art Rm
	Stonover Quartet	Rehearsal	MHS Auditorium
	DINNER		
7:30p-10:00p	Cello Class	Mr. Knudsen	Maple Studio

	Malcolm Lowe Violin Seminar		
7:30p-8:00p	All Violins: Introduction	Mr. Lowe	MHS Theatre
8:00p-10:00p	Violins split into groups:	Ms. Bewick	MHS Auditorium
		Mr. Cherry	MHS 209
		Mr. Horowitz	MHS 202
		Mr. Lowe	MHS Theatre
		Mr. Lefkowitz	MHS Art Rm
		Ms. Smirnova	MHS Drama Rm

String Quartet Seminar
Sunday June 23, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS Theatre	
	Shadow Brook Quartet	Rehearsal	MHS 204	
	Bellefontaine Quartet	Rehearsal	MHS Auditorium	
	Bonnie Brae Quartet	Rehearsal	MHS 208	
	Wyndhurst Quartet	Rehearsal	MHS Drama Rm	
	Sunnyridge Quartet	Rehearsal	MHS Art Rm	
	Coldbrooke Quartet	Rehearsal	MHS 209	
		BREAK FOR LUNCH		
12:15p-1:30p	The Dormers Quartet	Haydn: OpS4 No2	Mr. Tapping	MHS 204
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS Art Rm
	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen	MHS 208
	Ashintully Quartet	Haydn: OpSS No2	Mr. Sokol	MHS Drama Rm
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS Theatre
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS Auditorium
	Stonover Quartet	Haydn: OpSS No3	Mr. Rhodes	MHS 209
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS 204
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS Art Rm
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS 208
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS Drama Rm
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS Theatre
	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber	MHS Auditorium
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS 209
3:15p-4:30p	Gusty Gables Quartet	Haydn: Op20 NoS	Mr. Sokol	MHS 209
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS Theatre
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS 204
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS Auditorium
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS 208
	Sunnyridge Quartet	Haydn: OpS4 No3	Mr. Rhodes	MHS Drama Rm
	Coldbrooke Quartet	Haydn: OpSS No1	Mr. Swensen	MHS Art Rm
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS 103	
	Ethelwynde Quartet	Rehearsal	MHS 210	
	Maplehurst Quartet	Rehearsal	MHS CAC 102	
	Ashintully Quartet	Rehearsal	MHS 202	
	Overleigh Quartet	Rehearsal	MHS 20S	
	Highlawn Quartet	Rehearsal	MHS Klein 132	
	Stonover Quartet	Rehearsal	MHS CAC 109	
4:45p-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS 209
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS Theatre
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS 204
	Bonnie Brae Quartet	Brahms: OpS1 No2	Mr. Rhodes	MHS Auditorium
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS 208
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS Drama Rm
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS Art Rm

String Quartet Seminar
Monday June 24, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS 208	
	Shadow Brook Quartet	Rehearsal	MHS Drama Rm	
	Bellefontaine Quartet	Rehearsal	MHS 209	
	Bonnie Brae Quartet	Rehearsal	MHS Art Rm	
	Wyndhurst Quartet	Rehearsal	MHS Auditorium	
	Sunnyridge Quartet	Rehearsal	MHS 204	
	Coldbrooke Quartet	Rehearsal	MHS Theatre	

BREAK FOR LUNCH

12:15p-1:30p	The Dormers Quartet	Haydn: Op54 No2	Mr. Tapping	MHS Drama Rm
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS 204
	Maplehurst Quartet	Haydn: Op54 No1	Mr. Swensen	MHS Art Rm
	Ashintully Quartet	Haydn: Op55 No2	Mr. Sokol	MHS Auditorium
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS 208
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS 209
	Stonover Quartet	Haydn: Op55 No3	Mr. Rhodes	MHS Theatre
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS Drama Rm
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS 204
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS Art Rm
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS Auditorium
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS 208
	Highlawn Quartet	Brahms: Op51 No1	Mr. Geber	MHS 209
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS Theatre
3:15p-4:30p	Gusty Gables Quartet	Haydn: Op20 No5	Mr. Sokol	MHS Theatre
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS 208
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS Drama Rm
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS 209
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS Art Rm
	Sunnyridge Quartet	Haydn: Op54 No3	Mr. Rhodes	MHS Auditorium
	Coldbrooke Quartet	Haydn: Op55 No1	Mr. Swensen	MHS 204
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS 205	
	Ethelwynde Quartet	Rehearsal	MHS 202	
	Maplehurst Quartet	Rehearsal	CH1 (TWD)	
	Ashintully Quartet	Rehearsal	MHS CAC 109	
	Overleigh Quartet	Rehearsal	MHS CAC 102	
	Highlawn Quartet	Rehearsal	MHS 103	
	Stonover Quartet	Rehearsal	CH2 (TWD)	
4:45p-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS Theatre
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS 208
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS Drama Rm
	Bonnie Brae Quartet	Brahms: Op51 No2	Mr. Rhodes	MHS 209
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS Art Rm
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS Auditorium
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS 204

String Quartet Seminar
Tuesday June 25, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS Art Rm	
	Shadow Brook Quartet	Rehearsal	MHS Auditorium	
	Bellefontaine Quartet	Rehearsal	MHS Theatre	
	Bonnie Brae Quartet	Rehearsal	MHS 204	
	Wyndhurst Quartet	Rehearsal	MHS 209	
	Sunnyridge Quartet	Rehearsal	MHS Drama Rm	
	Coldbrooke Quartet	Rehearsal	MHS 208	
		BREAK FOR LUNCH		
12:15p-1:30p	The Dormers Quartet	Haydn: Op54 No2	Mr. Tapping	MHS Auditorium
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS Drama Rm
	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen	MHS 204
	Ashintully Quartet	Haydn: OpSS No2	Mr. Sokol	MHS 209
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS Art Rm
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS Theatre
	Stonover Quartet	Haydn: OpSS No3	Mr. Rhodes	MHS 208
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS Auditorium
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS Drama Rm
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS 204
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS 209
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS Art Rm
	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber	MHS Theatre
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS 208
3:1Sp-4:30p	Gusty Gables Quartet	Haydn: Op20 NoS	Mr. Sokol	MHS 208
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS Art Rm
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS Auditorium
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS Theatre
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS 204
	Sunnyridge Quartet	Haydn: OpS4 No3	Mr. Rhodes	MHS 209
	Coldbrooke Quartet	Haydn: OpSS No1	Mr. Swensen	MHS Drama Rm
4:00p-6:00p	The Dormers Quartet	Rehearsal	CH1 (TWD)	
	Ethelwynde Quartet	Rehearsal	MHS 103	
	Maplehurst Quartet	Rehearsal	MHS CAC 102	
	Ashintully Quartet	Rehearsal	MHS 20S	
	Overleigh Quartet	Rehearsal	MHS 202	
	Highlawn Quartet	Rehearsal	CH2 (TWD)	
	Stonover Quartet	Rehearsal	MHS CAC 109	
4:45p-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS 208
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS Art Rm
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS Auditorium
	Bonnie Brae Quartet	Brahms: OpS1 No2	Mr. Rhodes	MHS Theatre
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS 204
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS 209
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS Drama Rm
7:00p-10:00p	**String Quartet Seminar Masterclass**		**MHS Auditorium**	
	Wyndhurst Quartet	Haydn: Op20 No2: mvmt I		Mr. Geber
	Bonnie Brae Quartet	Haydn: Op20 No6: mvmt I		Mr. Rhodes
	Maplehurst Quartet	Haydn: Op54 No1: mvmt I		Mr. Tapping
	The Dormers Quartet	Haydn: OpS4 No2: mvmt I		Mr. Sokol
	Bellefontaine Quartet	Haydn: Op76 No6: mvmt I		Mr. Fischer

String Quartet Seminar
Wednesday June 26, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS 204	
	Shadow Brook Quartet	Rehearsal	MHS 209	
	Bellefontaine Quartet	Rehearsal	MHS 208	
	Bonnie Brae Quartet	Rehearsal	MHS Drama Rm	
	Wyndhurst Quartet	Rehearsal	MHS Theatre	
	Sunnyridge Quartet	Rehearsal	MHS Auditorium	
	Coldbrooke Quartet	Rehearsal	MHS Art Rm	
		BREAK FOR LUNCH		
12:15p-1:30p	The Dormers Quartet	Haydn: OpS4 No2	Mr. Tapping	MHS 209
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS Auditorium
	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen	MHS Drama Rm
	Ashintully Quartet	Haydn: OpSS No2	Mr. Sokol	MHS Theatre
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS 204
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS 208
	Stonover Quartet	Haydn: OpSS No3	Mr. Rhodes	MHS Art Rm
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS 209
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS Auditorium
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS Drama Rm
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS Theatre
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS 204
	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber	MHS 208
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS Art Rm
3:15p-4:30p	Gusty Gables Quartet	Haydn: Op20 NoS	Mr. Sokol	MHS Art Rm
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS 204
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS 209
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS 208
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS Drama Rm
	Sunnyridge Quartet	Haydn: OpS4 No3	Mr. Rhodes	MHS Theatre
	Coldbrooke Quartet	Haydn: OpSS No1	Mr. Swensen	MHS Auditorium
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS CAC 102	
	Ethelwynde Quartet	Rehearsal	Hickory Studio (TWD)	
	Maplehurst Quartet	Rehearsal	MHS 202	
	Ashintully Quartet	Rehearsal	Ash Studio (TWD)	
	Overleigh Quartet	Rehearsal	MHS 103	
	Highlawn Quartet	Rehearsal	MHS CAC 109	
	Stonover Quartet	Rehearsal	MHS 20S	
4:4Sp-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS Art Rm
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS 204
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS 209
	Bonnie Brae Quartet	Brahms: OpS1 No2	Mr. Rhodes	MHS 208
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS Drama Rm
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS Theatre
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS Auditorium

7:00p-10:00p	**String Quartet Seminar Masterclass**		**MHS Auditorium**
	Highlawn Quartet	Haydn: Op20 No4: mvmt II & III	Mr. Fischer
	Sunnyridge Quartet	Haydn: OpS4 No3: mvmt IV	Mr. Swensen
	Overleigh Quartet	Britten: No1: mvmt I	Mr. Sokol
	Shadow Brook Quartet	Lutoslawski: first part into second part	Mr. Jennings
	Gusty Gables Quartet	Britten: No2: mvmt II	Mr. Tapping

String Quartet Seminar
Thursday June 27, 2013

STRING QUARTET SEMINAR DAY OFF

String Quartet Seminar
Friday June 28, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS Drama Rm	
	Shadow Brook Quartet	Rehearsal	MHS Theatre	
	Bellefontaine Quartet	Rehearsal	MHS Art Rm	
	Bonnie Brae Quartet	Rehearsal	MHS Auditorium	
	Wyndhurst Quartet	Rehearsal	MHS 208	
	Sunnyridge Quartet	Rehearsal	MHS 209	
	Coldbrooke Quartet	Rehearsal	MHS 204	

BREAK FOR LUNCH

12:15p-1:30p	The Dormers Quartet	Haydn: OpS4 No2	Mr. Tapping	MHS Theatre
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS 209
	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen	MHS Auditorium
	Ashintully Quartet	Haydn: OpSS No2	Mr. Sokol	MHS 208
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS Drama Rm
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS Art Rm
	Stonover Quartet	Haydn: OpSS No3	Mr. Rhodes	MHS 204
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS Theatre
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS 209
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS Auditorium
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS 208
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS Drama Rm
	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber	MHS Art Rm
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS 204
3:15p-4:30p	Gusty Gables Quartet	Haydn: Op20 NoS	Mr. Sokol	MHS 204
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS Drama Rm
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS Theatre
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS Art Rm
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS Auditorium
	Sunnyridge Quartet	Haydn: OpS4 No3	Mr. Rhodes	MHS 208
	Coldbrooke Quartet	Haydn: OpSS No1	Mr. Swensen	MHS 209
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS 202	
	Ethelwynde Quartet	Rehearsal	MHS CAC 109	
	Maplehurst Quartet	Rehearsal	MHS 103	
	Ashintully Quartet	Rehearsal	MHS CAC 102	
	Overleigh Quartet	Rehearsal	CH2 (TWD)	
	Highlawn Quartet	Rehearsal	MHS 20S	
	Stonover Quartet	Rehearsal	CH1 (TWD)	
4:45p-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS 204
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS Drama Rm
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS Theatre
	Bonnie Brae Quartet	Brahms: OpS1 No2	Mr. Rhodes	MHS Art Rm
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS Auditorium
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS 208
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS 209

7:00p-10:00p	**String Quartet Seminar Masterclass**		**MHS Auditorium**
	Ashintully Quartet	Dvorak: Op61: mvmt I	Mr. Geber
	Coldbrooke Quartet	Schoenberg: No2: mvmt II	Mr. Rhodes
	Stonover Quartet	Dvorak: Op106: slow mvmt	Mr. Swensen
	Ethelwynde Quartet	Mendelssohn: Op44 No2: last mvmt	Mr. Jennings

String Quartet Seminar
Saturday June 29, 2013

10:00a-12:00p	Gusty Gables Quartet	Rehearsal	MHS Auditorium	
	Shadow Brook Quartet	Rehearsal	MHS 208	
	Bellefontaine Quartet	Rehearsal	MHS 204	
	Bonnie Brae Quartet	Rehearsal	MHS 209	
	Wyndhurst Quartet	Rehearsal	MHS Art Rm	
	Sunnyridge Quartet	Rehearsal	MHS Theatre	
	Coldbrooke Quartet	Rehearsal	MHS Drama Rm	
		BREAK FOR LUNCH		
12:15p-1:30p	The Dormers Quartet	Haydn: OpS4 No2	Mr. Tapping	MHS 208
	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber	MHS Theatre
	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen	MHS 209
	Ashintully Quartet	Haydn: OpSS No2	Mr. Sokol	MHS Art Rm
	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer	MHS Auditorium
	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings	MHS 204
	Stonover Quartet	Haydn: OpSS No3	Mr. Rhodes	MHS Drama Rm
1:45p-3:00p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings	MHS 208
	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen	MHS Theatre
	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer	MHS 209
	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes	MHS Art Rm
	Overleigh Quartet	Britten: No1	Mr. Tapping	MHS Auditorium
	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber	MHS 204
	Stonover Quartet	Dvorak: Op106	Mr. Sokol	MHS Drama Rm
3:15p-4:30p	Gusty Gables Quartet	Haydn: Op20 NoS	Mr. Sokol	MHS Drama Rm
	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping	MHS Auditorium
	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings	MHS 208
	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber	MHS 204
	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer	MHS 209
	Sunnyridge Quartet	Haydn: OpS4 No3	Mr. Rhodes	MHS Art Rm
	Coldbrooke Quartet	Haydn: Op55 No1	Mr. Swensen	MHS Theatre
4:00p-6:00p	The Dormers Quartet	Rehearsal	MHS 103	
	Ethelwynde Quartet	Rehearsal	MHS 20S	
	Maplehurst Quartet	Rehearsal	Maple Studio (TWD)	
	Ashintully Quartet	Rehearsal	MHS 202	
	Overleigh Quartet	Rehearsal	MHS CAC 109	
	Highlawn Quartet	Rehearsal	Hickory Studio (TWD)	
	Stonover Quartet	Rehearsal	MHS CAC 102	
4:45p-6:00p	Gusty Gables Quartet	Britten: No2	Mr. Geber	MHS Drama Rm
	Shadow Brook Quartet	Lutoslawski	Mr. Sokol	MHS Auditorium
	Bellefontaine Quartet	Britten: No3	Mr. Tapping	MHS 208
	Bonnie Brae Quartet	Brahms: OpS1 No2	Mr. Rhodes	MHS 204
	Wyndhurst Quartet	Schubert: D810	Mr. Swensen	MHS 209
	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings	MHS Art Rm
	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer	MHS Theatre

String Quartet Seminar
Sunday June 30, 2013

Runthroughs
Ozawa Hall

12:30p-12:55p	The Dormers Quartet	Haydn: Op54 No2	Mr. Tapping
1:00p-1:25p	The Dormers Quartet	Beethoven: Op127	Mr. Jennings
1:30p-1:55p	Overleigh Quartet	Haydn: Op20 No3	Mr. Fischer
2:00p-2:25p	Overleigh Quartet	Britten: No1	Mr. Tapping
2:30p-2:55p	Ashintully Quartet	Haydn: Op55 No2	Mr. Sokol
3:00p-3:25p	Ashintully Quartet	Dvorak: Op61	Mr. Rhodes
3:30p-3:55p	Shadow Brook Quartet	Haydn: Op76 No3	Mr. Tapping
4:00p-4:25p	Shadow Brook Quartet	Lutoslawski	Mr. Sokol
4:30p-4:55p	Bonnie Brae Quartet	Haydn: Op20 No6	Mr. Geber
5:00p-5:25p	Bonnie Brae Quartet	Brahms: Op51 No2	Mr. Rhodes
5:30p-5:55p	Gusty Gables Quartet	Haydn: Op20 No5	Mr. Sokol
6:00p-6:25p	Gusty Gables Quartet	Britten: No2	Mr. Geber
6:30p-6:55p	Highlawn Quartet	Haydn: Op20 No4	Mr. Jennings
7:00p-7:25p	Highlawn Quartet	Brahms: OpS1 No1	Mr. Geber
7:30p-7:55p	Ethelwynde Quartet	Haydn: Op20 No1	Mr. Geber
8:00p-8:25p	Ethelwynde Quartet	Mendelssohn: Op44 No2	Mr. Swensen
8:30p-8:55p	Maplehurst Quartet	Haydn: OpS4 No1	Mr. Swensen
9:00p-9:25p	Maplehurst Quartet	Beethoven: Op132	Mr. Fischer
9:30p-9:55p	Coldbrooke Quartet	Haydn: OpS5 No1	Mr. Swensen
10:00p-10:30p	Coldbrooke Quartet	Schoenberg: No2	Mr. Fischer

4:00p-6:00p	Stonover Quartet	Rehearsal	MHS Theatre
	Sunnyridge Quartet	Rehearsal	MHS Auditorium
	Bellefontaine Quartet	Rehearsal	MHS Art Rm
	Wyndhurst Quartet	Rehearsal	MHS Drama Rm

String Quartet Seminar
Monday July 1, 2013

11:00a	**QUARTET PERFORMANCES** **Quartets to perform at 11:00a:** **Ethelwynde Quartet** **Overleigh Quartet** **Highlawn Quartet** **Bonnie Brae Quartet** **The Dormers Quartet**	**Ozawa Hall**
2:30p	**QUARTET PERFORMANCES** **Quartets to perform at 2:30p:** **Gusty Gables Quartet** **Maplehurst Quartet** **Coldbrooke Quartet** **Ashintully Quartet** **Shadow Brook Quartet**	**Ozawa Hall**

Runthroughs
Ozawa Hall

6:00p-6:25p	Stonover Quartet	Haydn: Op**SS** No3	Mr. Rhodes
6:30p-6:55p	Stonover Quartet	Dvorak: Op106	Mr. **Sokol**
7:00p-7:25p	Sunnyridge Quartet	Haydn: Op**S4** No3	Mr. Rhodes
7:30p-7:55p	Sunnyridge Quartet	Ligeti: No1	Mr. Jennings
8:00p-8:25p	Bellefontaine Quartet	Haydn: Op76 No6	Mr. Jennings
8:30p-8:55p	Bellefontaine Quartet	Britten: No3	Mr. Tapping
9:00p-9:25p	Wyndhurst Quartet	Haydn: Op20 No2	Mr. Fischer
9:30p-10:00p	Wyndhurst Quartet	Schubert: D810	Mr. Swensen

String Quartet Seminar
Tuesday July 2, 2013

11:00a	**QUARTET PERFORMANCES** **Quartets to perform at 11:00a:** **Wyndhurst Quartet** **Sunnyridge Quartet** **Bellefontaine Quartet** **Stonover Quartet**	**Ozawa Hall**
1:30p-2:00p	Rehearsal of Randall Thompson's 'Alleluia' ALL FELLOWS	Ozawa Hall
2:30p	**TMC Opening Exercises**	**Ozawa Hall**

Tanglewood
MUSIC CENTER

Saturday, June 22, 2013

	Instrumental	Vocal	
10:00 AM - 11:30 AM	TMC General Orientation SOH	TMC General Orientation SOH	
11:30 AM - 12:30 PM	TMCO Orientation SOH All orchestral Fellows, Instrumental Piano Fellows	Vocal Program Orientation Maple All Vocal Fellows, Vocal Piano Fellows Ms. Iwama, Mr. Watkins	
12:30 PM - 1:30 PM	Lunch TClub	Lunch TClub	
1:30 PM - 2:30 PM	String Quartet Seminar SOH Orientation & Injury Prevention Mr. Fischer, Mr. Gazouleas Piano Program Ms. Highstein's Orientation Office All Instrumental Piano Fellows	Phyllis Curtin Masterclass CMH All singers & vocal pianists Orientation Ms. Curtin	
1:30 PM - 3:00 PM	Horn Class CH 3 Introduction & audition DVD review Mr. Sebring		
1:30 PM - 3:30 PM	CANGELOSI: Sextet TCH		
2:30 PM - 3:30 PM			
2:30 PM - 4:00 PM	Tour grounds; Visit Library	Tour grounds; Visit Library	
3:30 PM - 6:00 PM			
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule HEADRICK: Maple Concertante 314 Ensemble only, without solo		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 22, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 11:30 AM	TMC General Orientation SOH	TMC General Orientation SOH	
11:30 AM - 12:30 PM	TMCO Orientation SOH All orchestral Fellows, Instrumental Piano Fellows	Composition Orientation HTRN Mr. Harbison , Mr. Gandolfi, Ms. Highstein	
12:30 PM - 1:30 PM	Lunch TClub	Lunch TClub	
1:30 PM - 2:30 PM	Tour grounds; Visit Library	Tour grounds; Visit Library	
1:30 PM - 3:00 PM			
1:30 PM - 3:30 PM			
2:30 PM - 3:30 PM	Conducting Program Orientation Ms. Highstein's Office Ms. Highstein, Mr. Nock		
2:30 PM - 4:00 PM			
3:30 PM - 6:00 PM			Boston Pops Rehearsal
4:00 PM - 6:00 PM	HEADRICK: Maple Concertante 314 Ensemble only, without solo		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 22, 2013

	Instrumental	Vocal	
7:30 PM - 8:00 PM	Malcolm Lowe Violin Seminar Introductions Following this 30min intro, Fellows will split into groups as listed — MHS TH		
7:30 PM - 10:00 PM	Flute Class — CH 2 Ms. Rowe Orchestral excerpts Contrabassoon Class — CH 1 Mr. Henegar Cello Class — Maple Introduction and audition skills Excerpts as assigned Mr. Knudsen Trombone Class — Birch Mr. Oft Intro meeting Trumpet Class — CH 3 Audition review Mr. Rolfs		
8:00 PM - 10:00 PM	Violin Seminar Groups as assigned Ms. Bewick: MHS Aud Mr. Cherry: MHS 209 Mr. Horowitz: MHS 202 Mr. Lowe: MHS TH Mr. Lefkowitz: MHS Art Ms. Smirnova: MHS Drama		
8:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:30 PM - 8:00 PM			
7:30 PM - 10:00 PM			
8:00 PM - 10:00 PM			
8:30 PM			**Boston Pops Concert Lockhart [SHED]** ***Jerry Garcia Symphonic Tribute***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 23, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule LANSKY: Threads BRAHMS: Variations, Op23	 TCH M7		
10:00 AM - 12:30 PM	Brass Program of June 30 Rehearsal Please see posted order	SOH		
10:30 AM - 11:30 AM			Selected German Folksong Nelson, Lee BRITTEN: Folk Songs Bell, Rucinski Selected American Folksong Menzies, Kim RAVEL: Histoires naturelles McDonald, Wu SCHWANTNER Black Anemones Selected Spanish Folksong Strickling, Brown	M8 CMH M1 CH 2 CH 1
11:30 AM - 12:30 PM			BRITTEN: Folk Songs Fuchs. Rucinski Selected American Folksong Moody, Kim TURINA: Poema en forma de canciones RAVEL: Histoires naturelles Coil, Wu SCHWANTNER Shadowinnower Selected Spanish Folksong Rhie, Brown	CMH M1 M8 CH 2 CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 23, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM		Composition Class HTRN Mr. Harbison	
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order		
10:30 AM - 11:30 AM			
11:30 AM - 12:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 23, 2013

	Instrumental	Vocal	
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule		
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule		
2:30 PM			
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule		
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule		
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule		
8:00 PM - 10:00 PM	ENESCU: Dixtuor, Op14 WB MOZART: Serenade No12 in Cmin EB		
8:00 PM		**Group Sing CMH** **All Singers and Vocal Pianists**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 23, 2013

	Conducting	Composition	BSO/Other
12:15 PM - 1:30 PM			
1:45 PM - 3:00 PM			
2:30 PM			**Concert [SHED]** ***Joan Baez & Indigo Girls***
3:15 PM - 4:30 PM			
4:00 PM - 6:00 PM			
4:45 PM - 6:00 PM			
8:00 PM - 10:00 PM			
8:00 PM	**Group Sing CMH** **All Singers and Vocal Pianists**	**Group Sing CMH** **All Singers and Vocal Pianists**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, June 24, 2013

	Instrumental	Vocal
10:00 AM - 11:00 AM		Individual Coaching CH 1 Wu Mr. Serkin
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule ENESCU: Dixtuor, Op14 Birch MOZART: Serenade No12 Maple in Cmin Mr. Svoboda HINDEMITH: Sonata for M7 two pianos, four hands	
10:30 AM - 12:30 PM		Singers' Forum CMH Phyllis Curtin Masterclass Words and Music Piano: Rucinski
11:00 AM - 12:00 PM		Individual Coaching CH 1 Brown Mr. Serkin
12:00 PM - 1:00 PM	Individual Coaching CH 1 Peh Mr. Serkin	
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule	
1:30 PM - 3:30 PM	HEADRICK: Birch Concertante 314 Mr. Barker, solo bass CANGELOSI: Sextet TCH Mr. Hudgins Repertoire Readings Maple All Woodwinds 1:30p Beethoven: Symphony No8 2:20p Brahms: Symphony No1 Mr. Svoboda	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 11:00 AM			
10:00 AM - 12:00 PM		Composition Class HTRN Mr. Gandolfi	
10:30 AM - 12:30 PM			
11:00 AM - 12:00 PM			
12:00 PM - 1:00 PM			
12:15 PM - 1:30 PM			
1:30 PM - 3:30 PM	HEADRICK: Birch Concertante 314 Mr. Barker, solo bass		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, June 24, 2013

	Instrumental		Vocal	
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule			
2:00 PM - 2:30 PM	Vocal Composition Project Introductory Meeting Ms. Upshaw	CMH	Vocal Composition Project Introductory Meeting Ms. Upshaw	CMH
2:30 PM - 3:30 PM			SCHUMANN: Kerner Lieder Wyatt, Wu	CH 1
	HONSTEIN: New song & paired song Aszodi, Brown, Pan	M1	HONSTEIN: New song & paired song Aszodi, Brown, Pan	M1
	HEIDELBERGER: New song & paired song Coil, Lee, Heide	CMH	HEIDELBERGER: New song & paired song Coil, Lee, Heide	CMH
			KO: New song & paired song Malk, Rucinski	M8
			ANTONELLIS: New song & paired song Maysek, Lalog	CH 2
			CHUN: New song & paired song Bachrach, Kim	M7
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule			
4:00 PM - 5:30 PM			Russian Class Mr. Griffiths	Maple
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule			
	Piano Class Mr. Solzhenitsyn	CH 3		
	LANSKY: Threads Mr. Hudgins	TCH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, June 24, 2013

	Conducting	Composition	BSO/Other
1:45 PM - 3:00 PM			
2:00 PM - 2:30 PM		Vocal Composition Project CMH Introductory Meeting Ms. Upshaw	
2:30 PM - 3:30 PM			
3:15 PM - 4:30 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, June 24, 2013

	Instrumental		Vocal	
4:00 PM - 6:30 PM	Brass Program of June 30 Rehearsal Please see posted order	SOH		
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule			
7:30 PM - 8:30 PM	YOUNG: New song & paired song Marquis, Wu, Pan	MHS Art	YOUNG: New song & paired song Marquis, Wu, Pan	MHS Art
			SCHUMANN: Kerner Lieder Eddy, Kim	MHS Drama
			POULENC: Le travail du peintre	MHS Aud
			BRITTEN: Curlew River Wyatt, Lalog Mr. Watkins	MHS TH
8:30 PM - 9:30 PM			CANTELOUBE: Chants d'Auvergne	MHS Art
			BRITTEN: Curlew River Bell, Lalog Mr. Watkins	MHS TH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, June 24, 2013

	Conducting	Composition	BSO/Other
4:00 PM - 6:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order		
4:45 PM - 6:00 PM			
7:30 PM - 8:30 PM			
8:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Instrumental	Vocal	
10:00 AM - 11:00 AM		Individual Coaching CH 2 Lee Mr. Serkin	
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule LANSKY: Threads TCH BRAHMS: Variations, Op23 M7 Mr. Solzhenitsyn		
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order Repertoire Readings Maple All Woodwinds Mahler: Symphony No3 Mr. Svoboda		
10:30 AM - 11:15 AM		Individual Coaching CH 1 Bell, Wu Mr. Hagegard	
10:30 AM - 11:30 AM		BRITTEN: Folk Songs Birch Fuchs, Rucinski Mr. Smith Selected American Folksong M8 Menzies, Kim Ms. Iwama SCHWANTNER M1 Shadowinnower Selected Spanish Folksong Rhie, Brown Ms. Upshaw BRITTEN: Curlew River CMH ENelson, Lalog Mr. Watkins	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 11:00 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order		
10:30 AM - 11:15 AM			
10:30 AM - 11:30 AM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Instrumental		Vocal	
11:00 AM - 12:00 PM	Individual Coaching Hsu Mr. Serkin	CH 2		
11:15 AM - 12:00 PM			Individual Coaching Coil, Wu Mr. Hagegard	CH 1
11:30 AM - 12:30 PM			BRITTEN: Folk Songs Bell, Rucinski Mr. Smith Selected American Folksong Moody, Kim Ms. Iwama SCHWANTNER Black Anemones Selected Spanish Folksong Strickling, Brown Ms. Upshaw BRITTEN: Curlew River Abbott & chorus: Eddy, Fuchs, McDonald, Menzies, Wyatt Lalog, piano Mr. Watkins	Birch M8 M1 CMH
12:00 PM - 12:45 PM			Individual Coaching Mercante, Wu Mr. Hagegard	CH 1
12:00 PM - 1:00 PM	Individual Coaching Yang Mr. Serkin	CH 2		
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule			
1:30 PM - 2:30 PM			CANTELOUBE: Chants d'Auvergne Mr. Smith RAVEL: Histoires naturelles Coil, Wu Mr. Griffiths	CH 1 Maple

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Conducting	Composition	BSO/Other
11:00 AM - 12:00 PM			
11:15 AM - 12:00 PM			
11:30 AM - 12:30 PM			
12:00 PM - 12:45 PM			
12:00 PM - 1:00 PM			
12:15 PM - 1:30 PM			
1:30 PM - 2:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Instrumental		Vocal	
1:30 PM - 2:30 PM			KO: New song & paired song Malk, Rucinski Ms. Upshaw	CH 2
			Harbison: Closer to My Own Life Vocal Rehearsal RNelson, Brown only	M8
			BRITTEN: Curlew River Tinervia, Kim Mr. Watkins	M1
1:30 PM - 3:30 PM	Flute Class Material TBD by Ms. Rowe and Fellows	CH 3		
	Oboe Class BSO Faculty and topic TBA	SOH GR		
	Bassoon Class Solo or excerpt of choice Mr. Svoboda	Hick		
	Horn Class All play, All critique Mr. Sebring	SOH		
	Trumpet Class Mr. Chapman	Birch		
	Trombone Class Audition review; Strategies Mr. Oft	CMH		
	Tuba Class Wagner excerpts Mr. Roylance	227		
	HINDEMITH: Sonata for two pianos, four hands Mr. Solzhenitsyn	M7		
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Conducting	Composition	BSO/Other
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM		Composition Meeting HTRN Fellows play and discuss their own music for the group Part I	
1:45 PM - 3:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Instrumental	Vocal	
2:30 PM - 3:30 PM		Selected German Folksong CH 1 Nelson, Lee Mr. Hagegard TURINA: Poema en forma M1 de canciones Ms. Iwama RAVEL: Histoires Maple naturelles McDonald, Wu Mr. Griffiths CHUN: New song & paired CH 2 song Bachrach, Kim Ms. Upshaw	
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule		
4:00 PM - 5:30 PM		Russian Class Maple Mr. Griffiths	
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule MARTINU: Sextet CMH CANGELOSI: Sextet TCH		
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
3:15 PM - 4:30 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM			
4:45 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Instrumental		Vocal	
7:00 PM - 10:00 PM	String Quartet Seminar Masterclass All quartets attend Wyndhurst Quartet Haydn: Op20 No2: mvmt I Mr. Geber Bonnie Brae Quartet Haydn: Op20 No6: mvmt I Mr. Rhodes Maplehurst Quartet Haydn: Op54 No1: mvmt I Mr. Tapping The Dormers Quartet Haydn: Op54 No2: mvmt I Mr. Sokol Bellefontaine Quartet Haydn: Op76 No6: mvmt I Mr. Fischer	MHS Aud		
7:30 PM - 9:00 PM	Ozawa Hall Piano Orientation & Care of all Tanglewood pianos All pianists and faculty Mr. Carver	SOH	Ozawa Hall Piano Orientation & Care of all Tanglewood pianos All pianists and faculty Mr. Carver	SOH
7:30 PM - 9:30 PM	Percussion Class Mr. Hudgins	TCH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, June 25, 2013

	Conducting	Composition	BSO/Other
7:00 PM - 10:00 PM			
7:30 PM - 9:00 PM			
7:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Instrumental	Vocal	
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule LANSKY: Threads TCH Mr. Hudgins		
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order		
10:30 AM - 11:30 AM		Meeting CH 3 All Winterreise personnel Eddy, Fuchs, Malk, Tinervia, Wyatt Brown, Lalog Mr. Hagegard Ms. Iwama, Mr. Watkins	
11:30 AM - 12:15 PM		Individual Coaching CH 2 Strickling, Lalog Mr. Hagegard	
11:30 AM - 12:30 PM		SCHUMANN: Kerner Maple Lieder Mr. Griffiths Wyatt, Wu HARBISON: Closer to My CH 1 Own Life RNelson, Brown Ms. Iwama BENJAMIN: Written On Birch Skin Mercante, Rucinski only Mr. Watkins	
12:15 PM - 1:00 PM		Individual Coaching CH 2 McDonald, Lalog Mr. Hagegard	
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order	Composition Meeting HTRN Fellows play and discuss their own music for the group Part II	
10:30 AM - 11:30 AM			
11:30 AM - 12:15 PM			
11:30 AM - 12:30 PM			
12:15 PM - 1:00 PM			
12:15 PM - 1:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Instrumental	Vocal
1:30 PM - 2:30 PM		SCHUMANN: Kerner M7 Lieder Eddy, Kim Mr. Smith ANTONELLIS: New song & CH 2 paired song Maysek, Lalog Ms. Upshaw BENJAMIN: Written On M8 Skin Bell, Rucinski only Mr. Watkins
1:30 PM - 3:30 PM	ENESCU: Dixtuor, Op14 CMH MOZART: Serenade No12 Birch in Cmin Mr. Svoboda HEADRICK: Maple Concertante 314 Ensemble only, without solo CANGELOSI: Sextet TCH Mr. Hudgins	
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule	
2:00 PM - 2:45 PM		Individual Coaching CH 1 Hill, Lee Mr. Hagegard
2:30 PM - 3:30 PM	YOUNG: New song & CH 2 paired song Marquis, Wu, Pan Ms. Upshaw	POULENC: Le travail du M7 peintre Mr. Smith YOUNG: New song & CH 2 paired song Marquis, Wu, Pan Ms. Upshaw
2:45 PM - 3:30 PM		Individual Coaching CH 1 Rhie, Lee Mr. Hagegard

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM	HEADRICK: Maple Concertante 314 Ensemble only, without solo		
1:45 PM - 3:00 PM			
2:00 PM - 2:45 PM			
2:30 PM - 3:30 PM			
2:45 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Instrumental		Vocal		
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule				
3:30 PM - 4:15 PM			Individual Coaching Bachrach, Rucinski Mr. Hagegard	CH 1	
4:00 PM - 5:00 PM	HEIDELBERGER: New song & paired song Coil, Lee, Heide Ms. Upshaw	CH 2	HEIDELBERGER: New song & paired song Coil, Lee, Heide Ms. Upshaw BRITTEN: Curlew River Tinervia, Kim Mr. Watkins	CH 2 Maple	
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule MARTINU: Sextet Mr. Henegar	 CMH			
4:15 PM - 5:00 PM			Individual Coaching Moody, Rucinski Mr. Hagegard	CH 1	
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule				
5:00 PM - 6:00 PM	HONSTEIN: New song & paired song Aszodi, Brown, Pan Ms. Upshaw	CH 2	HONSTEIN: New song & paired song Aszodi, Brown, Pan Ms. Upshaw BRITTEN: Curlew River Hill, Kim Mr. Watkins	CH 2 Maple	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Conducting	Composition	BSO/Other
3:15 PM - 4:30 PM			
3:30 PM - 4:15 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
4:15 PM - 5:00 PM			
4:45 PM - 6:00 PM			
5:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Instrumental	Vocal	
7:00 PM - 10:00 PM	String Quartet Seminar MHS Masterclass Aud All quartets attend Highlawn Quartet Haydn: Op20 No4: mvmt II & III Mr. Fischer Sunnyridge Quartet Haydn: Op54 No3: mvmt IV Mr. Swensen Overleigh Quartet Britten: No1: mvmt I Mr. Sokol Shadow Brook Quartet Lutoslawski: first part into second part Mr. Jennings Gusty Gables Quartet Britten: No2: mvmt II Mr. Tapping		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, June 26, 2013

	Conducting	Composition	BSO/Other
7:00 PM - 10:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, June 27, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	LANSKY: Threads	TCH		
	BRAHMS: Variations, Op23	Maple		
	HINDEMITH: Sonata for two pianos, four hands	Birch		
10:00 AM - 12:30 PM	Brass Program of June 30 Rehearsal Please see posted order	SOH		
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Brown	CMH
1:30 PM - 2:30 PM	KO: still life crumbles	SOH GR	BRITTEN: Folk Songs Bell, Rucinski Mr. Smith	M1
			Selected American Folksong Menzies, Kim Ms. Iwama	M7
			RAVEL: Histoires naturelles McDonald, Wu Mr. Griffiths	M8
			SCHWANTNER Shadowinnower Selected Spanish Folksong Rhie, Brown Ms. Upshaw	CH 1
1:30 PM - 3:30 PM	MARTINU: Sextet	Birch		
	JANÁCEK: Mládi	CMH		
	HEADRICK: Concertante 314 Ensemble only, without solo	Maple		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order		
10:30 AM - 12:30 PM			
1:30 PM - 2:30 PM		KO: still life crumbles SOH GR	
1:30 PM - 3:30 PM	HEADRICK: Maple Concertante 314 Ensemble only, without solo		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, June 27, 2013

	Instrumental	Vocal
1:45 PM - 2:30 PM		Individual Coaching CH 2 Aszodi, Lee Mr. Hagegard
2:30 PM - 3:30 PM		Selected German Folksong CH 2 Nelson, Lee Mr. Hagegard BRITTEN: Folk Songs M1 Fuchs, Rucinski Mr. Smith Selected American Folksong M7 Moody, Kim Ms. Iwama RAVEL: Histoires naturelles M8 Coil, Wu Mr. Griffiths SCHWANTNER Black Anemones CH 1 Selected Spanish Folksong Strickling, Brown Ms. Upshaw
4:00 PM - 5:30 PM		Russian Class Maple Mr. Griffiths
4:00 PM - 6:00 PM	ENESCU: Dixtuor, Op14 CMH MOZART: Serenade No12 in Cmin Birch CANGELOSI: Sextet TCH	
7:30 PM - 8:30 PM		CANTELOUBE: Chants d'Auvergne MHS Drama Mr. Smith TURINA: Poema en forma de canciones MHS Aud Ms. Iwama

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:45 PM - 2:30 PM			
2:30 PM - 3:30 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM			
7:30 PM - 8:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, June 27, 2013

	Instrumental		Vocal		
7:30 PM - 8:30 PM	HONSTEIN: New song & paired song Aszodi, Brown, Pan Ms. Upshaw	MHS Art	HONSTEIN: New song & paired song Aszodi, Brown, Pan Ms. Upshaw	MHS Art	
			BRITTEN: Curlew River Abbott & chorus: Eddy, Fuchs, McDonald, Menzies, Wyatt Kim, piano Mr. Watkins	MHS TH	
8:30 PM - 9:30 PM			CHUN: New song & paired song Bachrach, Kim Ms. Upshaw	MHS Art	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, June 27, 2013

	Conducting	Composition	BSO/Other
7:30 PM - 8:30 PM			
8:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Introduction & Overview Mr. Volpe	Maple	TMC Orchestra Seminar Introduction & Overview Mr. Volpe	Maple
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule MARTINU: Sextet Mr. Henegar HINDEMITH: Sonata for two pianos, four hands Mr. Solzhenitsyn	 Maple M7		
10:00 AM - 12:30 PM	Brass Program of June 30 Rehearsal Please see posted order	SOH		
10:30 AM - 11:30 AM	HEIDELBERGER: New song & paired song Coil, Lee, Heide Ms. Upshaw	CH 1	HEIDELBERGER: New song & paired song Coil, Lee, Heide Ms. Upshaw BRITTEN: Curlew River ENelson, Kim Mr. Watkins	CH 1 M1
11:00 AM - 11:45 AM			Individual Coaching Marquis, Brown Mr. Hagegard	CH 2
11:30 AM - 12:30 PM			SCHUMANN: Kerner Lieder Wyatt, Wu Mr. Griffiths KO: New song & paired song Malk, Rucinski Ms. Upshaw BRITTEN: Canticle IV: Journey of the Magi BRITTEN: Curlew River Hill, Kim Mr. Watkins	CMH CH 1 Birch M1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Introduction & Overview Mr. Volpe	TMC Orchestra Maple Seminar Introduction & Overview Mr. Volpe	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	Brass Program of June 30 SOH Rehearsal Please see posted order	Brass Program of SOH June 30 Rehearsal Including PUTT: Blaze Please see posted order	
10:30 AM - 11:30 AM			
11:00 AM - 11:45 AM			
11:30 AM - 12:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Instrumental	Vocal
11:45 AM - 12:30 PM		Individual Coaching CH 2 Fuchs, Brown Mr. Hagegard
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule	
1:30 PM - 2:15 PM		Individual Coaching CH 2 Malk, Rucinski Mr. Hagegard
1:30 PM - 2:30 PM		POULENC: Le travail du peintre M7 Mr. Smith
	YOUNG: New song & paired song CH 1 Marquis, Wu, Pan Ms. Upshaw	YOUNG: New song & paired song CH 1 Marquis, Wu, Pan Ms. Upshaw
	BRITTEN: Canticle III: Still Falls the Rain CMH	BRITTEN: Canticle III: Still Falls the Rain CMH
		BRITTEN: Curlew River M8 Moody, Lalog Mr. Watkins
1:30 PM - 3:30 PM	JANÁCEK: Mládi Birch	
	HEADRICK: Concertante 314 Maple Ensemble only, without solo	
	LANSKY: Threads TCH Mr. Hudgins	
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule	
2:15 PM - 3:00 PM		Individual Coaching CH 2 Wyatt, Rucinski Mr. Hagegard
2:30 PM - 3:30 PM		SCHUMANN: Kerner Lieder M7 Eddy, Kim Mr. Smith

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
11:45 AM - 12:30 PM			
12:15 PM - 1:30 PM			
1:30 PM - 2:15 PM			
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM	HEADRICK: Maple Concertante 314 Ensemble only, without solo		
1:45 PM - 3:00 PM			
2:15 PM - 3:00 PM			
2:30 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Instrumental	Vocal
2:30 PM - 3:30 PM		ANTONELLIS: New song & paired song Maysek, Lalog Ms. Upshaw — CH 1 BENJAMIN: Written On Skin Coil, Brown only Mr. Watkins — M8
3:00 PM - 3:45 PM		Individual Coaching Menzies, Lee Mr. Hagegard — CH 2
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule	
4:00 PM - 5:30 PM		Russian Class Mr. Griffiths — Maple
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule ENESCU: Dixtuor, Op14 — EB MOZART: Serenade No12 in Cmin — Birch CANGELOSI: Sextet — TCH Mr. Hudgins Included in the Tanglewood Scavenger Hunt Session begins with a runthrough for audience	
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule — MHS 204	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
3:00 PM - 3:45 PM			
3:15 PM - 4:30 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM			
4:45 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, June 28, 2013

	Instrumental		Vocal	
7:00 PM - 10:00 PM	String Quartet Seminar Masterclass All quartets attend Ashintully Quartet Dvorak: Op61: mvmt I Mr. Geber Coldbrooke Quartet Schoenberg: No2: mvmt II Mr. Rhodes Stonover Quartet Dvorak: Op106: slow mvmt Mr. Swensen Ethelwynde Quartet Mendelssohn: Op44 No2: last mvmt Mr. Jennings	MHS Aud		
8:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:00 PM - 10:00 PM			
8:00 PM			Concert [SOH] *Terence Blanchard*

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 29, 2013

	Instrumental	Vocal	
10:00 AM - 10:10 AM	VERDI(Sebring): Ave Maria Dress Rehearsal — SOH		
10:00 AM - 11:00 AM		HARBISON: Cloaser to My Own Life RNelson, Brown Alexandre Bloch, cond Ms. Iwama — CH 1	
10:00 AM - 12:00 PM	String Quartet Seminar Rehearsals See separate schedule BRAHMS: Variations, Op23 Mr. Solzhenitsyn — M7		
10:15 AM - 10:45 AM	BRITTEN: Russian Funeral Music Dress Rehearsal — SOH		
10:30 AM - 11:30 AM		RAVEL: Histoires naturelles Coil, Wu Mr. Griffiths — Maple CHUN: New song & paired song Bachrach, Kim Mr. Harbison, Ms. Upshaw — CH 2 CHUN: L'invitation au voyage Vocal rehearsal Rhie, Lalog only — Birch	
10:50 AM - 11:15 AM	KOETSIER: Brass Symphony. Op80 Dress Rehearsal — SOH		
11:20 AM - 11:45 AM	PUTT: Blaze Dress Rehearsal — SOH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 10:10 AM	VERDI(Sebring): SOH Ave Maria Dress Rehearsal	ONGOING PROJECT: Composer as Conductor piece	
10:00 AM - 11:00 AM	HARBISON: Cloaser to CH 1 My Own Life RNelson, Brown Alexandre Bloch, cond Ms. Iwama		
10:00 AM - 12:00 PM			
10:15 AM - 10:45 AM	BRITTEN: Russian SOH Funeral Music Dress Rehearsal		
10:30 AM - 11:30 AM		CHUN: New song & CH 2 paired song Bachrach, Kim Mr. Harbison, Ms. Upshaw	
10:50 AM - 11:15 AM	KOETSIER: Brass SOH Symphony, Op80 Dress Rehearsal		
11:20 AM - 11:45 AM	PUTT: Blaze SOH Dress Rehearsal	PUTT: Blaze SOH Dress Rehearsal	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 29, 2013

	Instrumental	Vocal	
11:30 AM - 12:30 PM		CANTELOUBE: Chants d'Auvergne Mr. Smith	CMH
		TURINA: Poema en forma de canciones Ms. Iwama	CH 1
		RAVEL: Histoires naturelles Mr. Griffiths McDonald, Wu	Maple
		KO: New song & paired song Malk, Rucinski Mr. Harbison, Ms. Upshaw	CH 2
		BRITTEN: Canticle I: My Beloved Is Mine	Ash
		BRITTEN: Curlew River ENelson, Kim Mr. Watkins	Birch
11:50 AM - 12:30 PM	BROUGHTON: Fanfares, Marches, Hymns, and Finales Dress Rehearsal		SOH
12:15 PM - 1:30 PM	String Quartet Seminar Coachings See separate schedule		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
11:30 AM - 12:30 PM		KO: New song & paired song CH 2 Malk, Rucinski Mr. Harbison, Ms. Upshaw	
11:50 AM - 12:30 PM	BROUGHTON: SOH Fanfares, Marches, Hymns, and Finales Dress Rehearsal		
12:15 PM - 1:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 29, 2013

	Instrumental		Vocal	
1:30 PM - 2:20 PM	TMCO horns * July8 program Mr. Sebring	Maple		
	TMCO trumpets * July8 program Mr. Wright	Birch		
	TMCO low brass * July8 program Mr. Oft	SOH		
	* Following this sectional: All TMCO brass will meet for a tutti brass sectional in Ozawa Hall			
1:30 PM - 2:30 PM	KO: still life crumbles Mr. Lefkowitz	SOH GR		
1:30 PM - 3:30 PM	TMCO woodwinds July8 program Mr. Martin	WB	Vocal Class Ms. Upshaw, Ms. Iwama	CMH
1:45 PM - 3:00 PM	String Quartet Seminar Coachings See separate schedule			
2:30 PM - 3:30 PM	TMCO tutti brass July8 program Mr. Oft, Mr. Sebring, Mr. Wright	SOH		
3:15 PM - 4:30 PM	String Quartet Seminar Coachings See separate schedule			
4:00 PM - 4:30 PM	LANSKY: Threads Dress Rehearsal	SOH		
4:00 PM - 5:00 PM			Selected German Folksong Nelson, Lee Mr. Hagegard	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 2:20 PM			
1:30 PM - 2:30 PM		KO: still life crumbles SOH Mr. Lefkowitz GR	
1:30 PM - 3:30 PM	TMCO woodwinds WB July8 program Mr. Martin		
1:45 PM - 3:00 PM			
2:30 PM - 3:30 PM	TMCO tutti brass SOH July8 program Mr. Oft, Mr. Sebring, Mr. Wright		
3:15 PM - 4:30 PM			
4:00 PM - 4:30 PM			
4:00 PM - 5:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 29, 2013

	Instrumental	Vocal	
4:00 PM - 5:00 PM		BRITTEN: Folk Songs Fuchs, Rucinski Mr. Smith	M8
		Selected American Folksong Menzies, Kim Ms. Iwama	M7
		SCHWANTNER Shadowinnower Selected Spanish Folksong Rhie, Brown Ms. Upshaw	CH 2
		BRITTEN: Curlew River Tinervia, Lalog Mr. Watkins	Birch
4:00 PM - 6:00 PM	String Quartet Seminar Rehearsals See separate schedule		
4:45 PM - 5:15 PM	CANGELOSI: Sextet Dress Rehearsal	SOH	
4:45 PM - 6:00 PM	String Quartet Seminar Coachings See separate schedule		
5:00 PM - 6:00 PM		BRITTEN: Folk Songs Bell, Rucinski Mr. Smith	M8
		Selected American Folksong Moody, Kim Ms. Iwama	M7
		SCHWANTNER Black Anemones Selected Spanish Folksong Strickling, Brown Ms. Upshaw	CH 2
		Verlaine songs ENelson, Wu	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
4:45 PM - 5:15 PM			
4:45 PM - 6:00 PM			
5:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, June 29, 2013

	Instrumental	Vocal	
5:00 PM - 6:00 PM		BRITTEN: Curlew River Abbott & chorus: Eddy, Fuchs, McDonald, Menzies, Wyatt Lalog, piano Mr. Watkins	Birch
5:45 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
5:00 PM - 6:00 PM			
5:45 PM			**Concert [SHED]** ***Prairie Home Companion***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 30, 2013

	Instrumental		Vocal	
10:00 AM	**TMC Chamber Concert** **VERDI Ave Maria** **BRITTEN Russian Funeral Music** **LANSKY Threads** **KOETSIER Brass Symphony** **PUTT Blaze** **CANGELOSI Sextet** **BROUGHTON Fanfares**	**SOH**	**see Instrumental Schedule**	
11:00 AM - 12:00 PM			BENJAMIN: Written On Skin Bell, Coil, Rucinski only Mr. Watkins	CMH
12:00 PM - 1:00 PM	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	CH 1	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw BENJAMIN: Written On Skin Mercante, Rucinski only Mr. Watkins	CH 1 CMH
12:30 PM - 10:30 PM	String Quartet Seminar Dress rehearsals See separate schedule	SOH		
1:30 PM - 2:30 PM	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	CH 1	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	CH 1
1:30 PM - 3:30 PM			BRITTEN: Curlew River Principals (no chorus) Kim, Lalog, piano Mr. Watkins	CMH
2:30 PM - 3:30 PM	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	CH 1	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 30, 2013

	Conducting	Composition	BSO/Other
10:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
11:00 AM - 12:00 PM		ONGOING PROJECT: Composer as Conductor piece	
12:00 PM - 1:00 PM		YOUNG: New song & paired song CH 1 Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	
12:30 PM - 10:30 PM			
1:30 PM - 2:30 PM		HONSTEIN: New song & paired song CH 1 Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	
1:30 PM - 3:30 PM			
2:30 PM - 3:30 PM		HEIDELBERGER: New song & paired song CH 1 Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 30, 2013

	Instrumental		Vocal	
4:00 PM - 5:00 PM	BRITTEN: Canticle V: Death of St. Nicholas	SOH GR	BRITTEN: Canticle V: Death of St. Nicholas	SOH GR
			SCHUMANN: Kerner Lieder Eddy, Kim Mr. Smith	CH 2
			SCHUMANN: Kerner Lieder Wyatt, Wu Mr. Griffiths	CH 1
			ANTONELLIS: New song & paired song Maysek, Lalog Mr. Harbison, Ms. Upshaw	Maple
			BRITTEN (Matthews): Les Illuminations Aszodi, Lee	Birch
4:00 PM - 6:00 PM	DAHL: Music for Brass Instruments	WB		
	ARNOLD: Brass Quintet No1	EB		
	JANÁCEK: Mládi Mr. Wayne	CMH		
5:00 PM - 6:00 PM			POULENC: Le travail du peintre Mr. Smith	CH 2
	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Maple	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Maple
			BRITTEN: Les Illuminations Vocal Rehearsal Strickling, Wu only	Birch

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 5:00 PM		ANTONELLIS: New song & paired song Maysek, Lalog Mr. Harbison, Ms. Upshaw Maple	
4:00 PM - 6:00 PM			
5:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, June 30, 2013

	Instrumental	Vocal		
7:30 PM - 8:30 PM		BRITTEN: Canticle II: Abraham and Isaac	MHS Art	
7:30 PM - 9:00 PM		BENJAMIN: Written On Skin Meeting Bell, Coil, Mercante Piano: Brown Mr. Hagegard	MHS TH	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:30 PM - 8:30 PM			
7:30 PM - 9:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 01, 2013

	Instrumental	Vocal
10:30 AM - 12:30 PM	Piano Class M1 Mr. Solzhenitsyn	Singers' Forum CMH Phyllis Curtin Masterclass Piano: Lalog
11:00 AM	**String Quartet Seminar SOH** **Concert I** **Ethelwynde Quartet** **Overleigh Quartet** **Highlawn Quartet** **Bonnie Brae Quartet** **The Dormers Quartet**	**see Instrumental Schedule**
1:30 PM - 2:30 PM		BRITTEN: Folk Songs M7 Bell, Rucinski Mr. Smith Selected American Folksong CMH Menzies, Kim Ms. Iwama RAVEL: Histoires naturelles Birch McDonald, Wu Mr. Griffiths SCHWANTNER Maple Shadowinnower Selected Spanish Folksong Rhie, Brown Ms. Upshaw
2:30 PM - 3:30 PM		Selected German Folksong CH 2 Nelson, Lee Mr. Hagegard BRITTEN: Folk Songs M7 Fuchs, Rucinski Mr. Smith Selected American Folksong CMH Moody, Kim Ms. Iwama RAVEL: Histoires naturelles Birch Coil, Wu Mr. Griffiths SCHWANTNER Black Maple Anemones Selected Spanish Folksong Strickling, Brown Ms. Upshaw

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:30 AM - 12:30 PM		ONGOING PROJECT: Composer as Conductor piece	
11:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
1:30 PM - 2:30 PM			
2:30 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 01, 2013

	Instrumental	Vocal	
2:30 PM	**String Quartet Seminar** **SOH** **Concert II** **Gusty Gables Quartet** **Maplehurst Quartet** **Coldbrooke Quartet** **Ashintully Quartet** **Shadow Brook Quartet**	see Instrumental Schedule	
4:00 PM - 4:45 PM		Individual Coaching CH 2 RNelson, Kim Mr. Hagegard	
4:00 PM - 5:00 PM		CANTELOUBE: Chants d'Auvergne CH 1 Mr. Smith	
	BRITTEN: Canticle V: Death of St. Nicholas Birch Ms. Iwama	BRITTEN: Canticle V: Death of St. Nicholas Birch Ms. Iwama	
		BRITTEN: Canticle I: My Beloved Is Mine Maple Mr. Griffiths	
4:00 PM - 6:00 PM	MARTINU: Sextet MHS Art		
	JANÁCEK: Mládi EB Mr. Wayne		
	BARBER: Summer Music Hick		
	DAHL: Music for Brass Instruments CMH Mr. Oft		
	ARNOLD: Brass Quintet No1 WB Mr. Roylance		
4:45 PM - 5:30 PM		Individual Coaching CH 2 Tinervia, Kim Mr. Hagegard	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM	see Instrumental Schedule	see Instrumental Schedule	
4:00 PM - 4:45 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
4:45 PM - 5:30 PM			

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Monday, July 01, 2013

	Instrumental		Vocal	
5:00 PM - 6:00 PM	KO: still life crumbles	SOH GR	BRITTEN: Canticle II: Abraham and Isaac Mr. Smith	CH 1
			TURINA: Poema en forma de canciones Ms. Iwama	Birch
6:00 PM - 10:00 PM	String Quartet Seminar Dress rehearsals See separate schedule	SOH		
7:30 PM - 8:30 PM			BRITTEN: Canticle IV: Journey of the Magi Ms. Hall	Maple
			HARBISON: Closer to My Own Life RNelson, Brown Alexandre Bloch, cond Mr. Harbison, Ms. Iwama	CH 2
			BENJAMIN: Written On Skin Coil, Rucinski only Mr. Watkins	CH 1
8:00 PM - 10:00 PM	TMCO July8 Program Violin section leaders Blumenthal, Ito, Jasova, Kelley, Lee, Noone, Semes, Wey Class with Mr. Lowe	MHS TH		
8:30 PM - 9:30 PM			CHUN: L'invitation au voyage Rhie, Lalog only Ms. Hall	Maple

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
5:00 PM - 6:00 PM		KO: still life crumbles SOH GR	
6:00 PM - 10:00 PM			
7:30 PM - 8:30 PM	HARBISON: Closer to My Own Life CH 2 RNelson, Brown Alexandre Bloch, cond Mr. Harbison, Ms. Iwama		
8:00 PM - 10:00 PM			
8:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 02, 2013

	Instrumental		Vocal		
10:00 AM - 12:00 PM	DAHL: Music for Brass Instruments	Birch			
	HINDEMITH: Sonata for two pianos, four hands	M7			
10:30 AM - 11:30 AM	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	Maple	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	Maple	
10:30 AM - 12:30 PM			BRITTEN: Curlew River All cast and rehearsal pianists Ms. Hall, Mr. Watkins	CMH	
11:00 AM	**String Quartet Seminar** **Concert III** **Wyndhurst Quartet** **Sunnyridge Quartet** **Bellefontaine Quartet** **Stonover Quartet**	**SOH**	**see Instrumental Schedule**		
11:30 AM - 12:30 PM	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	Maple	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	Maple	
			BRITTEN: Les Illuminations Strickling, Wu only Ms. Iwama	M8	
			BENJAMIN: Written On Skin Mercante, Rucinski only Ms. Hall	M1	
1:30 PM - 2:00 PM	Alleluia rehearsal Mr. Oliver All Fellows	SOH	Alleluia rehearsal Mr. Oliver All Fellows	SOH	
2:30 PM	**TMC Opening Exercises** **All Fellows & Faculty**	**SOH**	**TMC Opening Exercises** **All Fellows & Faculty**	**SOH**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM		ONGOING PROJECT: Composer as Conductor piece	
10:30 AM - 11:30 AM		HEIDELBERGER: Maple New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	
10:30 AM - 12:30 PM			
11:00 AM	see **Instrumental Schedule**	see **Instrumental Schedule**	
11:30 AM - 12:30 PM		HONSTEIN: New song & paired song Maple Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	
1:30 PM - 2:00 PM	Alleluia rehearsal SOH Mr. Oliver All Fellows	Alleluia rehearsal SOH Mr. Oliver All Fellows	
2:30 PM	**TMC Opening Exercises SOH All Fellows & Faculty**	**TMC Opening Exercises SOH All Fellows & Faculty**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 02, 2013

	Instrumental	Vocal	
3:45 PM - 4:10 PM		Selected German Folksong Nelson, Lee Dress Rehearsal	SOH
4:00 PM - 5:00 PM		ANTONELLIS: New song & paired song Maysek, Lalog Mr. Harbison, Ms. Upshaw	CH 1
4:00 PM - 6:00 PM	ENESCU: Dixtuor, Op14 WB MOZART: Serenade No12 in Cmin Birch Mr. Svoboda WUORINEN: Zoe CH 2 Mr. Fischer to coach in first hour; group rehearses alone in second hour HEADRICK: Maple Concertante 314 Mr. Barker, solo bass STRAVINSKY: *Apollon Musagète* CH 3 Bennett only Mr. Silverstein BERG: Lyric Suite Ash III. Allegro misterioso IV. Adagio appassionato ARNOLD: Brass Quintet No1 EB BRAHMS: Variations, Op23 M7		
4:15 PM - 4:40 PM		BRITTEN: Folk Songs Bell, Fuchs, Rucinski Dress Rehearsal	SOH
4:45 PM - 5:10 PM		Selected American Folksong Menzies, Moody, Kim Dress Rehearsal	SOH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
3:45 PM - 4:10 PM			
4:00 PM - 5:00 PM		ANTONELLIS: New song & paired song CH 1 Maysek, Lalog Mr. Harbison, Ms. Upshaw	
4:00 PM - 6:00 PM	HEADRICK: Maple Concertante 314 Mr. Barker, solo bass		
4:15 PM - 4:40 PM			
4:45 PM - 5:10 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 02, 2013

	Instrumental	Vocal	
5:15 PM - 5:35 PM		CANTELOUBE: Chants d'Auvergne Dress Rehearsal	SOH
5:40 PM - 6:00 PM		TURINA: Poema en forma de canciones Dress Rehearsal	SOH
6:05 PM - 6:30 PM		RAVEL: Histoires naturelles Coil, McDonald, Wu Dress Rehearsal	SOH
6:35 PM - 7:00 PM		SCHWANTNER Black Anemones SCHWANTNER Shadowinnower Selected Spanish Folksong Rhie, Strickling, Brown Dress Rehearsal	SOH
7:30 PM - 10:00 PM	TMCO rehearsal Please see posted rehearsal order		SOH
8:00 PM - 9:30 PM	Piano Class Instrumental Pianists Celeste; playing with orchestra Mr. Drury	Piano Class Vocal Pianists Arias Ms. Hall, Mr. Watkins	Birch MHS TH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
5:15 PM - 5:35 PM			
5:40 PM - 6:00 PM			
6:05 PM - 6:30 PM			
6:35 PM - 7:00 PM			
7:30 PM - 10:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
8:00 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 03, 2013

	Instrumental		Vocal	
10:00 AM - 11:00 AM	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Birch	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Birch
			Verlaine songs ENelson, Wu Mr. Smith	CH 2
			CHUN: New song & paired song Bachrach, Kim Mr. Harbison, Ms. Upshaw	CH 1
			CHUN: L'invitation au voyage Rhie, Lalog only Ms. Hall	Maple
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH
11:00 AM - 12:00 PM			SCHUMANN: Kerner Lieder Eddy, Kim Mr. Smith	CH 2
	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	CH 1	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	CH 1
11:00 AM - 12:30 PM	BRAHMS: Variations, Op23 Mr. Solzhenitsyn	M7	BRITTEN: Curlew River Principals (no chorus) Lalog, piano Ms. Hall, Mr. Watkins	Maple
12:30 PM - 1:30 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 11:00 AM		NOTE Deadline for Composer-as-Conductor Piece Delivered to Mr. Harbison CHUN: New song & paired song CH 1 Bachrach, Kim Mr. Harbison, Ms. Upshaw	
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		BSO Rehearsal Frühbeck de Burgos [SHED]
11:00 AM - 12:00 PM		YOUNG: New song & paired song CH 1 Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	
11:00 AM - 12:30 PM			
12:30 PM - 1:30 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	

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Wednesday, July 03, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Flute/Picc Class Piccolo 101 Ms. Meyers	Hick	Vocal Class The Songs of Benjamin Britten Ms. Iwama	CMH
	Oboe Class BSO Faculty and topic TBA	M8		
	Clarinet Class Intro meeting Open forum Mr. Martin, Mr. Wayne	CH 2		
	Mock audition Mr. Henegar, Ms. Nelsen, Mr. Ranti, Mr. Svoboda (Manor 6 reserved for warmup)	M1		
	Horn Class Low horn excerpts Ms. Childers, Mr. Snider	WB		
	Trumpet Class Warmups, practice Mr. Martin	Maple		
	Low Brass Class All trombones & tuba Bruckner excerpts Mr. Roylance	EB		
	Harp Class Orchestral audition preparation Ms. Lilly	SOH GR		

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Wednesday, July 03, 2013

	Conducting		Composition		BSO/Other
1:30 PM - 3:30 PM	Conductor Class Mr. Silverstein Bowing	CH 3	Composition Class Mr. Harbison Opera	HTRN	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 03, 2013

	Instrumental	Vocal	
1:30 PM - 3:30 PM	Violin Seminar Groups as assigned Ms. Bewick: MHS Aud Mr. Cherry: MHS 209 Mr. Horowitz: MHS 202 Ms. Lee: MHS Art Mr. Lefkowitz: MHS TH Ms. Smirnova: MHS Drama Viola Class SOH Mr. Diaz Concerti as assigned Cello Class Birch Cello solos in Orchestral Repertoire Excerpts as assigned Mr. Knudsen Bass Class CH 1 Mr. Seeber HINDEMITH: Sonata for two pianos, four hands M7 Mr. Solzhenitsyn		
4:00 PM - 4:45 PM		Individual Coaching CH 1 Maysek, Kim Mr. Hagegard	
4:00 PM - 5:00 PM		SCHUMANN: Kerner Lieder M7 Wyatt, Wu Mr. Griffiths POULENC: Le travail du peintre Maple Mr. Smith KO: New song & paired song CH 2 Malk, Rucinski Mr. Harbison, Ms. Upshaw BRITTEN (Matthews): Les Illuminations M8 Aszodi, Lee Mr. Watkins	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 03, 2013

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
4:00 PM - 4:45 PM			
4:00 PM - 5:00 PM		KO: New song & paired song CH 2 Malk, Rucinski Mr. Harbison, Ms. Upshaw	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 03, 2013

	Instrumental		Vocal		
4:00 PM - 6:00 PM	WUORINEN: Zoe	Birch			
	STRAVINSKY: *Apollon Musagète* Mr. Silverstein	WB			
	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso	Ash			
	BERG: Lyric Suite III. Allegro misterioso IV. Adagio appassionato Mr. Jennings	MHS Art			
	BERG: Lyric Suite V. Presto delirando VI. Largo desolato	Hick			
4:00 PM - 6:30 PM					
4:45 PM - 5:30 PM			Individual Coaching Eddy, Lalog Mr. Hagegard	CH 1	

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	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM			
4:00 PM - 6:30 PM			BSO Rehearsal Frühbeck de Burgos [SHED]
4:45 PM - 5:30 PM			

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Wednesday, July 03, 2013

	Instrumental		Vocal	
7:00 PM	see Vocal Schedule		TMC Vocal Concert Folk Songs, Fables, & Fantasies BRITTEN Folk Songs CANTELOUBE Chants d'Auvergne RAVEL Histoires naturelles SCHWANTNER Two Poems of Águeda Pizarro TURINA Poema en forma de canciones American, German, and Spanish folk song TBD	SOH
7:30 PM - 9:30 PM	BARBER: Summer Music Ms. Meyers	CMH		
	JANÁCEK: Mládi	Birch		
	Percussion Class Mr. Zweifel	TCH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:00 PM	see Vocal Schedule	see Vocal Schedule	
7:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 04, 2013

	Instrumental		Vocal	
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal schedule	SOH		
10:30 AM - 12:30 PM	Piano Class Mr. Drury	CH 3	Singers' Forum Phyllis Curtin Masterclass Piano: Wu	CMH
1:30 PM - 3:30 PM	MARTINU: Sextet Mr. Henegar	CH 2		
	JANÁCEK: Mládi Mr. Wayne	Maple		
	WUORINEN: Zoe Mr. Fischer	MHS Art		
	STRAVINSKY: *Apollon Musagète* Mr. Silverstein	WB		
	BARBER: Summer Music	CH 1		
	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso Mr. Jennings	MHS TH		
	BERG: Lyric Suite III. Allegro misterioso IV. Adagio appassionato	Hick		
	LIGETI: String Quartet No1	MHS Drama		
	DUTILLEUX: Citations	Birch		
	BRAHMS: Piano Trio, Op8	Ash		
1:30 PM - 4:30 PM			Vocal Class Ms. von Otter	SOH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 04, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal schedule	ONGOING PROJECT: Composer as Conductor piece	
10:30 AM - 12:30 PM			
1:30 PM - 3:30 PM			
1:30 PM - 4:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 04, 2013

	Instrumental		Vocal	
4:00 PM - 5:00 PM	KO: still life crumbles Mr. Lefkowitz	SOH GR		
4:00 PM - 6:00 PM	BERG: Lyric Suite V. Presto delirando VI. Largo desolato Mr. Jennings	MHS Art		
	SCHOENBERG: Quartet No2 Mr. Fischer	MHS TH		
5:00 PM - 6:00 PM			BRITTEN: Canticle IV: Journey of the Magi Ms. Hall	Maple
	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Birch	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Birch
			BRITTEN: Canticle II: Abraham and Isaac Mr. Smith	CH 1
			BRITTEN: Canticle I: My Beloved Is Mine Mr. Griffiths	CH 2
7:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 5:00 PM		KO: still life crumbles SOH Mr. Lefkowitz GR	
4:00 PM - 6:00 PM			
5:00 PM - 6:00 PM			
7:00 PM			**Concert [SHED]** ***Jackson Browne***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 05, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Earned income and marketing Ms. Noltemy	Maple	TMC Orchestra Seminar Earned income and marketing Ms. Noltemy	Maple
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH
10:30 AM - 12:30 PM			BRITTEN: Curlew River All cast Lalog, piano Ms. Hall, Mr. Watkins	CMH
11:30 AM - 12:30 PM	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	CH 1	HEIDELBERGER: New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	CH 1
1:00 PM - 2:00 PM	KO: still life crumbles CHUN: L'invitation au voyage Mr. Fischer, Ms. Hall	SOH GR Birch	 CHUN: L'invitation au voyage Mr. Fischer, Ms. Hall	 Birch
1:30 PM - 2:30 PM	HEADRICK: Concertante 314 Mr. Barker, solo bass	Maple	BRITTEN: Les Illuminations Strickling, Wu only Ms. Iwama CHUN: New song & paired song Bachrach, Kim Mr. Harbison, Ms. Upshaw BENJAMIN: Written On Skin Bell, Brown only Mr. Watkins	M7 CH 1 M8

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 05, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Earned income and marketing Ms. Noltemy	TMC Orchestra Maple Seminar Earned income and marketing Ms. Noltemy	
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order	TMCO rehearsal SOH Please see posted rehearsal order	BSO Rehearsal Frühbeck de Burgos [SHED]
10:30 AM - 12:30 PM		ONGOING PROJECT: Composer as Conductor piece	
11:30 AM - 12:30 PM		HEIDELBERGER: CH 1 New song & paired song Coil, Lee, Heide Mr. Harbison, Ms. Upshaw	
1:00 PM - 2:00 PM		KO: still life crumbles SOH GR	
1:30 PM - 2:30 PM	HEADRICK: Maple Concertante 314 Mr. Barker, solo bass	CHUN: New song & paired song CH 1 Bachrach, Kim Mr. Harbison, Ms. Upshaw	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 05, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	BARBER: Summer Music Ms. Meyers	CMH		
	BRAHMS: Piano Trio, Op8 Mr. Solzhenitsyn	CH 2		
	Viola Class BSO play-in audition repertoire Mr. Gazouleas	WB		
	TMCO percussion July15 program Mr. Zweifel	TCH		
	Low Brass Class All trombones & tuba Section playing Mr. Lange, Mr. Markey	EB		
2:30 PM - 3:30 PM			ANTONELLIS: New song & paired song Maysek, Lalog Mr. Harbison, Ms. Upshaw	CH 1
3:15 PM - 4:15 PM			SCHUMANN: Kerner Lieder Eddy, Kim Wyatt, Wu Dress Rehearsal	SOH
3:30 PM - 5:00 PM			BENJAMIN: Written On Skin Meeting Bell, Coil, Mercante Piano: Rucinski Mr. Hagegard	Maple
4:00 PM - 5:00 PM			KO: New song & paired song Malk, Rucinski Mr. Harbison, Ms. Upshaw	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
2:30 PM - 3:30 PM		ANTONELLIS: New song & paired song CH 1 Maysek, Lalog Mr. Harbison, Ms. Upshaw	
3:15 PM - 4.15 PM			
3:30 PM - 5:00 PM			
4:00 PM - 5:00 PM		KO: New song & paired song CH 1 Malk, Rucinski Mr. Harbison, Ms. Upshaw	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 05, 2013

	Instrumental		Vocal	
4:00 PM - 6:00 PM	WUORINEN: Zoe Mr. Fischer and Mr. Wuorinen will join the group to coach at 5:00p	CH 2		
	STRAVINSKY: *Apollon Musagète*	WB		
	DAHL: Music for Brass Instruments Mr. Oft	EB		
	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso	M8		
	BERG: Lyric Suite III. Allegro misterioso IV. Adagio appassionato Mr. Jennings	M7		
	BERG: Lyric Suite V. Presto delirando VI. Largo desolato	Ash		
	ARNOLD: Brass Quintet No1 Mr. Roylance	CMH		
	DUTILLEUX: Citations Mr. Levy	Birch		
	SCHOENBERG: Quartet No2	Hick		
4:20 PM - 4:40 PM			POULENC: Le travail du peintre Dress Rehearsal	SOH
5:00 PM - 6:00 PM			SCHOENBERG: Quartet No2 Bachrach, Wu only	CH 1
			Meeting All Winterreise personnel Eddy, Fuchs, Malk, Tinervia, Wyatt Brown, Lalog Mr. Hagegard	CH 3

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM			
4:20 PM - 4:40 PM			
5:00 PM - 6:00 PM			

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Friday, July 05, 2013

	Instrumental	Vocal	
6:00 PM			
7:30 PM - 7:55 PM	HINDEMITH: Sonata for two pianos, four hands SOH Dress Rehearsal		
8:00 PM - 8:30 PM	BRAHMS: Variations, Op23 SOH Dress Rehearsal		
8:30 PM	**BSO Concert** **SHED** **Rafael Frühbeck de Burgos** **TCHAIKOVSKY Violin Concerto** **TCHAIKOVSKY Symphony No5**	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
7:30 PM - 7:55 PM			
8:00 PM - 8:30 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Frühbeck de Burgos [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 06, 2013

	Instrumental		Vocal	
9:00 AM - 9:30 AM	HEADRICK: Concertante 314 Dress Rehearsal	SOH		
9:35 AM - 10:00 AM	JANÁCEK: Mládi Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	BERG: Lyric Suite V. Presto delirando VI. Largo desolato Mr. Jennings	CH 1		
	CHUN: L'invitation au voyage Mr. Fischer, Ms. Hall	Birch	CHUN: L'invitation au voyage Mr. Fischer, Ms. Hall	Birch
	BRAHMS: Piano Trio, Op8	Hick		
10:30 AM - 11:30 AM			Individual Coaching Kim Mr. Serkin	CH 2
10:30 AM - 12:30 PM	Conducting Class Mozart: Selections from Idomeneo Canteloube: Selections from Songs from the Auvergne See orchestra seating assignments Mr. Asbury, Ms. Upshaw	SOH	Conducting Class Mozart: Selections from Idomeneo Canteloube: Selections from Songs from the Auvergne See orchestra seating assignments Mr. Asbury, Ms. Upshaw	SOH
10:35 AM - 1:05 PM				
11:30 AM - 12:30 PM			Individual Coaching Lalog Mr. Serkin	CH 2
12:45 PM - 1:15 PM	WUORINEN: Zoe Dress Rehearsal	SOH		

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Saturday, July 06, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 9:30 AM	HEADRICK: SOH Concertante 314 Dress Rehearsal	ONGOING PROJECT: Composer as Conductor piece	
9:35 AM - 10:00 AM			
10:00 AM - 12:00 PM			
10:30 AM - 11:30 AM			
10:30 AM - 12:30 PM	Conducting Class SOH Mozart: Selections from Idomeneo Canteloube: Selections from Songs from the Auvergne See orchestra seating assignments Mr. Asbury, Ms. Upshaw	Conducting Class SOH Mozart: Selections from Idomeneo Canteloube: Selections from Songs from the Auvergne Mr. Asbury, Ms. Upshaw	
10:35 AM - 1:05 PM			BSO Rehearsal Frühbeck de Burgos [SHED]
11:30 AM - 12:30 PM			
12:45 PM - 1:15 PM		WUORINEN: Zoe SOH Dress Rehearsal	

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Saturday, July 06, 2013

	Instrumental		Vocal	
1:30 PM - 2:20 PM	TMCO horns * July15 program Mr. Snider	EB		
	TMCO trumpets * July15 program Mr. Chapman	CMH		
	TMCO low brass * July15 program Mr. Roylance	WB		
	* Following this sectional: All TMCO brass will meet for a tutti brass sectional in the West Barn			
1:30 PM - 2:30 PM			BRITTEN: Canticle IV: Journey of the Magi Ms. Hall	Birch
			Verlaine songs ENelson, Wu Mr. Smith	CH 2
			TCHAIKOVSKY: Selected songs	CH 1
1:30 PM - 3:30 PM	TMCO strings July15 program Alexandre Bloch, cond	SOH		
	TMCO woodwinds July15 program TMC conductor TBA	Maple		
	TMCO harps July15 program Ms. Zhou	SOH GR		
2:30 PM - 3:30 PM	TMCO tutti brass July15 program Mr. Chapman, Mr. Roylance, Mr. Snider TMC conductor TBA	WB		

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	Conducting	Composition	BSO/Other
1:30 PM - 2:20 PM			
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM	TMCO strings SOH July15 program Alexandre Bloch, cond TMCO woodwinds Maple July15 program TMC conductor TBA	Composers' Class HTRN Mr. Wuorinen	
2:30 PM - 3:30 PM	TMCO tutti brass WB July15 program Mr. Chapman, Mr. Roylance, Mr. Snider TMC conductor TBA		

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Saturday, July 06, 2013

	Instrumental		Vocal		
2:30 PM - 3:30 PM	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	CH 1	YOUNG: New song & paired song Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	CH 1	
			BRITTEN: Canticle I: My Beloved Is Mine Mr. Griffiths	CH 2	
			BRITTEN (Matthews): Les Illuminations Aszodi, Lee Mr. Watkins	Birch	
3:45 PM - 4:10 PM	KO: still life crumbles Dress Rehearsal	SOH			
4:00 PM - 5:00 PM	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	CH 1	HONSTEIN: New song & paired song Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	CH 1	
			Heine settings Hill, Lee	M8	
			FALLA: Jota Vocal coaching Mr. Watkins (from the piano)	M7	
4:00 PM - 5:30 PM	STRAVINSKY: *Apollon Musagète* Mr. Silverstein	WB			
4:00 PM - 6:00 PM	BRITTEN: Curlew River Instrumentalists only Ciaran McAuley, rehearsal conductor	Birch			
	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso Mr. Jennings	CH 2			
	POULENC: Sonata for trumpet, horn and trombone	EB			
	SCHOENBERG: Quartet No2 Mr. Fischer	Maple		Maple	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM		YOUNG: New song & paired song CH 1 Marquis, Wu, Pan Mr. Harbison, Ms. Upshaw	
3:45 PM - 4:10 PM		KO: still life crumbles SOH Dress Rehearsal	
4:00 PM - 5:00 PM		HONSTEIN: New song & paired song CH 1 Aszodi, Brown, Pan Mr. Harbison, Ms. Upshaw	
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM	BRITTEN: Curlew River Birch Instrumentalists only Ciaran McAuley, rehearsal conductor		

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Saturday, July 06, 2013

	Instrumental	Vocal	
4:15 PM - 4:40 PM	MARTINU: Sextet SOH Dress Rehearsal		
4:45 PM - 5:15 PM	MOZART: Serenade No12 SOH in Cmin Dress Rehearsal		
5:00 PM - 6:00 PM		BRITTEN: Canticle II: CH 1 Abraham and Isaac Mr. Smith	
6:00 PM	**TMC Prelude Concert SOH** **HINDEMITH Sonata for two pianos, four hands** **SCHUMANN Kerner Lieder, Op35** **BRAHMS Variations on a Theme of Schumann, Op23**	**see Instrumental Schedule**	
7:30 PM - 8:00 PM	ENESCU: Dixtuor, Op14 SOH Dress Rehearsal		
8:30 PM	**BSO Concert SHED** **Rafael Frühbeck de Burgos** **MAHLER Symphony No3**	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:15 PM - 4:40 PM			
4:45 PM - 5:15 PM			
5:00 PM - 6:00 PM			
6:00 PM	see Instrumental Schedule	see Instrumental Schedule	
7:30 PM - 8:00 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Frühbeck de Burgos [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 07, 2013

	Instrumental		Vocal	
10:00 AM	**TMC Chamber Concert** **ENESCU Dixtuor, Op14** **HEADRICK Concertante 314** **KO still life crumbles** **MARTINU Sextet** **POULENC Le travail du peintre** **JANACEK Mládi** **WUORINEN Zoe** **MOZART Serenade No12 in C minor, K388**	**SOH**	**see Instrumental Schedule**	
10:30 AM - 1:00 PM				
12:30 PM - 1:30 PM	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso	M8		
	BERG: Lyric Suite V. Presto delirando VI. Largo desolato	EB		
	LIGETI: String Quartet No1 Mr. Jennings	CH 2		
	BEETHOVEN: Quartet Op127	Hick		
	ARNOLD: Brass Quintet No1	Birch		
	Individual Coaching Suh Mr. Serkin	CH 1		
12:30 PM - 2:30 PM	DAHL: Music for Brass Instruments	WB	BRITTEN: Curlew River All cast Lalog, piano Ms. Hall, Mr. Watkins	Maple
1:00 PM	**Tanglewood for Kids** **Including performance of** **BARBER Summer Music**	**CMH**		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM	see Instrumental Schedule	see Instrumental Schedule	
10:30 AM - 1:00 PM			BPO Rehearsal Lockhart [SHED]
12:30 PM - 1:30 PM		NOTE Deadline for Composer-as-Conductor Piece Score and parts	
12:30 PM - 2:30 PM			
1:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 07, 2013

	Instrumental		Vocal	
1:30 PM - 2:30 PM			Individual Coaching Rucinski Mr. Serkin	CH 1
2:00 PM - 5:00 PM	BRITTEN: Curlew River Instrumentalists only Ciaran McAuley, rehearsal conductor	Birch		Birch
2:30 PM - 3:30 PM	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	WB	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	WB
2:30 PM - 4:30 PM	TMCO July15 Program Violin section leaders Carson, Hofmann, Kumagai, Ramsey, Roth, Vera, Werts, Wilmot Class with Mr. Lowe	SOH		
2:30 PM	**Boston Pops Concert** **Keith Lockhart** **Presenting Vince Gill**	**SHED**	**Boston Pops Concert** see Instrumental Schedule for program detail	
6:30 PM - 7:30 PM			TCHAIKOVSKY: Duets, Op46	Maple
7:30 PM - 8:30 PM	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Birch	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Birch
			KABALEVSKY: Ten Sonnets of Shakespeare	MHS Art
			BRITTEN: Curlew River Krohg, Lalog Mr. Watkins	CH 2
			BRITTEN: Curlew River Buffett, Kim Ms. Hall	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 2:30 PM			
2:00 PM - 5:00 PM	BRITTEN: Curlew River Birch Instrumentalists only Ciaran McAuley, rehearsal conductor		
2:30 PM - 3:30 PM			
2:30 PM - 4:30 PM			
2:30 PM	**Boston Pops Concert** see Instrumental Schedule for program detail	**Boston Pops Concert** see Instrumental Schedule for program detail	**BPO Concert Lockhart [SHED]**
6:30 PM - 7:30 PM			
7:30 PM - 8:30 PM			

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Sunday, July 07, 2013

	Instrumental		Vocal		
7:30 PM - 10:00 PM	TMCO rehearsal Please see posted rehearsal schedule	SOH	TMCO rehearsal Please see posted rehearsal schedule	SOH	
8:30 PM - 9:30 PM			BRITTEN: Curlew River Ryan, Lalog Mr. Watkins	CH 2	
			BRITTEN: Curlew River Barbato, Kim Ms. Hall	CH 1	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:30 PM - 10:00 PM	TMCO rehearsal SOH Please see posted rehearsal schedule	TMCO rehearsal SOH Please see posted rehearsal schedule	
8:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 08, 2013

	Instrumental		Vocal		
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH	
10:30 AM - 11:30 AM			BRITTEN: Curlew River Krohg, Lalog Mr. Watkins BRITTEN: Curlew River Buffett, Kim Ms. Hall	CH 1 CH 2	
10:30 AM - 12:30 PM	Piano Class Mr. Drury	CH 3	Singers' Forum Phyllis Curtin Masterclass Piano: Lee	CMH	
11:30 AM - 12:30 PM			BRITTEN: Curlew River Ryan, Lalog Mr. Watkins BRITTEN: Curlew River Barbato, Kim Ms. Hall	CH 1 CH 2	
1:30 PM - 3:30 PM	Vocal Composition Project Dress Rehearsal All assigned personnel	SOH	Vocal Composition Project Dress Rehearsal All assigned personnel	SOH	
2:00 PM - 3:00 PM	BARBER: Summer Music BERG: Lyric Suite III. Allegro misterioso IV. Adagio appassionato BEETHOVEN: Quartet Op127 Mr. Jennings BEETHOVEN: Quartet, Op132	Maple Ash CH 1 Hick			
2:00 PM - 3:30 PM	LACHENMANN: Zwei Gefühle Strings only Extended techniques Ms. Diaz, Mr. Drury, Mr. Schwartz	CH 3			

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Monday, July 08, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 1:00 PM	TMCO rehearsal SOH Please see posted rehearsal order	TMCO rehearsal SOH Please see posted rehearsal order	
10:30 AM - 11:30 AM			
10:30 AM - 12:30 PM		Composition Class HTRN Mr. Harbison	
11:30 AM - 12:30 PM			
1:30 PM - 3:30 PM		Vocal Composition SOH Project Dress Rehearsal All assigned personnel	
2:00 PM - 3:00 PM			
2:00 PM - 3:30 PM			

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Monday, July 08, 2013

	Instrumental		Vocal	
2:00 PM - 3:30 PM	FRANÇAIX: Duo Baroque Ms. Allen Harp only	SOH GR		
4:00 PM - 5:00 PM			BRITTEN: Les Illuminations Strickling, Wu Ciaran McAuley, cond Ms. Iwama	Maple
4:00 PM - 6:00 PM	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton	Birch	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton BRITTEN: Curlew River Lecture All Cast and rehearsal pianists Mr. Dyer	Birch CH 3
5:00 PM - 6:00 PM			SVIRIDOV: Desdemona's Willow Song BENJAMIN: Written On Skin Coil, Rucinski only Ms. Hall	Ash CH 2
6:00 PM	**TMC Prelude Concert** **BARTÓK Sonata** **CRUMB Little Suite for Christmas** **COPLAND Piano Variations** **BARTÓK Out of Doors**	**SOH**	**see Instrumental Schedule**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 3:30 PM			
4:00 PM - 5:00 PM	BRITTEN: Les Illuminations Maple Strickling, Wu Ciaran McAuley, cond Ms. Iwama		
4:00 PM - 6:00 PM		CHUN: L'invitation au voyage Birch Mr. Fischer, Ms. Shelton	
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	

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Monday, July 08, 2013

	Instrumental	Vocal	
7:00 PM - 8:00 PM		SCHOENBERG: Quartet No2 Bachrach, Wu only Ms. Shelton	CH 2
		BENJAMIN: Written On Skin Bell, Rucinski only Ms. Hall	CH 1
		SVIRIDOV: Iago's Two Drinking Songs	Birch
8:00 PM	**TMCO Concert** **Rafael Frühbeck de Burgos** **KODÁLY Dances of Galánta** **HARBISON Closer to My Own Life** **BEETHOVEN Symphony No5**	**see Instrumental Schedule**	**SOH**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:00 PM - 8:00 PM			
8:00 PM	see Instrumental Schedule	see Instrumental Schedule	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 09, 2013

	Instrumental	Vocal	
10:00 AM - 12:00 PM	BRITTEN: Gemini Variations Mr. Cherry, Mr. Foreman — Maple		
	DAYTIME FREE: **NO SCHEDULED ACTIVITIES** **FOR FELLOWS**	**DAYTIME FREE:** **NO SCHEDULED ACTIVITIES** **FOR FELLOWS**	
4:00 PM - 6:30 PM			
7:00 PM - 10:00 PM	TMCO rehearsal — SOH Please see posted rehearsal order		
7:30 PM - 10:00 PM		BRITTEN: Curlew River — Maple All cast and rehearsal pianists Ms. Hall, Mr. Watkins	

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	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
	DAYTIME FREE: **NO SCHEDULED ACTIVITIES** **FOR FELLOWS**	**DAYTIME FREE:** **NO SCHEDULED ACTIVITIES** **FOR FELLOWS**	
4:00 PM - 6:30 PM			BSO Rehearsal Ono [SHED]
7:00 PM - 10:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
7:30 PM - 10:00 PM			

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Wednesday, July 10, 2013

	Instrumental		Vocal		
9:30 AM - 12:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH	
10:00 AM - 12:30 PM					
10:30 AM - 11:30 AM	Individual Coaching Dowling Mr. Serkin	CH 1	BRITTEN: Canticle II: Abraham and Isaac Mr. Smith Heine settings Mr. Griffiths SVIRIDOV: Iago's Two Drinking Songs Ms. Shelton	Maple CH 2 M8	
11:30 AM - 12:30 PM	Individual Coaching Namoradze Mr. Serkin	CH 1	BRITTEN: Canticle IV: Journey of the Magi Ms. Hall BRITTEN (Matthews): Les Illuminations Aszodi, Lee Mr. Watkins TCHAIKOVSKY: Selected songs Mr. Smith RACHMANINOFF: Two Partings, Op26 No4 KABALEVSKY: Ten Sonnets of Shakespeare Ms. Shelton	CMH M7 Maple Birch M8	
12:00 PM - 1:00 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT	
12:30 PM - 5:30 PM					

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Wednesday, July 10, 2013

	Conducting	Composition	BSO/Other
9:30 AM - 12:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:00 AM - 12:30 PM			BSO Rehearsal Frühbeck de Burgos [SHED]
10:30 AM - 11:30 AM			
11:30 AM - 12:30 PM			
12:00 PM - 1:00 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	
12:30 PM - 5:30 PM		Emmanuel Music SOH Rehearsal of HARBISON The Great Gatsby	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 10, 2013

	Instrumental		Vocal	
1:30 PM - 2:30 PM			BRITTEN: Canticle I: My Beloved Is Mine Mr. Griffiths	Maple
			BENJAMIN: Written On Skin Mercante, Rucinski only Ms. Hall	M7
			FALLA: Jota Vocal coaching Mr. Watkins (from the piano)	Ash
1:30 PM - 3:30 PM	STRAVINSKY: *Apollon Musagète*	WB		
	BARBER: Summer Music Ms. Meyers	M1		
	DAHL: Music for Brass Instruments Mr. Oft	CMH		
	BERG: Lyric Suite All quartets Each group will play their mvmts, and observe the coaching of the other mvmts Mr. Jennings	MHS TH		
	LIGETI: String Quartet No1	MHS Drama		
	BEETHOVEN: Quartet Op127	MHS Art		
	ARNOLD: Brass Quintet No1 Mr. Roylance	EB		
	POULENC: Sonata for trumpet, horn and trombone Mr. Martin	Hick		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM	Conductors' Class CH 3 Mr. Dyer		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 10, 2013

	Instrumental		Vocal		
1:30 PM - 3:30 PM	DUTILLEUX: Citations	Birch			
	BEETHOVEN: Quartet, Op132 Mr. Fischer	M8			
	BRAHMS: Piano Trio, Op8 Mr. Solzhenitsyn	CH 1			
	REINECKE: Trio in A minor, Op188	MHS Aud			
	YOUNG: Remains	TCH			
2:30 PM - 3:30 PM	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Ash	BRITTEN: Canticle V: Death of St. Nicholas Ms. Iwama	Ash	
	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Maple	BRITTEN: Canticle III: Still Falls the Rain Ms. Upshaw	Maple	
			Verlaine songs ENelson, Wu Mr. Smith	M7	
4:00 PM - 6:00 PM	Piano Class Mr. Solzhenitsyn	CH 3	BRITTEN: Curlew River All cast and rehearsal pianists Ms. Hall, Mr. Watkins	Maple	
	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton	Birch	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton	Birch	
4:00 PM - 6:30 PM					

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
2:30 PM - 3:30 PM			
4:00 PM - 6:00 PM		CHUN: L'invitation au voyage Birch Mr. Fischer, Ms. Shelton	
4:00 PM - 6:30 PM			BSO Rehearsal Newman [SHED]

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 10, 2013

	Instrumental		Vocal	
7:30 PM - 10:00 PM	Violin Mock Auditions Ms. Bewick, Mr. Cherry, Mr. Horowitz, Ms. Lee, Mr. Lefkowitz, Mr. Lowe, Ms. Smirnova	MHS TH		
	Cello Mock Auditions Mr. Déjardin, Mr. Jojatu, Mr. Knudsen, Mr. Young,	MHS Aud		
	Viola Mock Auditions Ms. Basrak, Mr. Gazouelas, Mr. Zaretsky	MHS Art		
8:00 PM	**see Vocal Schedule**		**TMC Vocal Concert Works by TMC Composers**	**SOH**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:30 PM - 10:00 PM			
8:00 PM	see Vocal Schedule	see Vocal Schedule	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 11, 2013

	Instrumental		Vocal	
9:00 AM - 9:30 AM	BARBER: Summer Music Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	CARTER: Quartet No1 Mr. Fischer	CH 2		
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Kim	CMH
1:30 PM - 3:30 PM	YOUNG: Remains	TCH	Vocal Class Contemporary Vocal Technique Ms. Shelton	CMH
	Flute Class Material TBD by Ms. Rowe and Fellows	M8		
	Oboe Class Mr. Ferrillo	M7		
	Clarinet Class Mendelssohn: Midsummer Night's Dream Beethoven: Symphony #6 Brahms: Symphony #3 Mr. Martin	M1		
	Bassoon Class Solo or excerpt of choice Mr. Svoboda	Ash		
	Horn Class Solo playing Mr. Sommerville	Maple		
	Trumpet Class Section playing Mr. Rolfs, Mr. Wright	WB		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 11, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 9:30 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		BSO Rehearsal Newman [SHED]
10:30 AM - 12:30 PM			
1:30 PM - 3:30 PM		Composition Class CMH Contemporary Vocal Technique Ms. Shelton	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 11, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Trombone Class Excerpt coaching Mr. Markey	EB		
	Tuba Class Strauss excerpts Mr. Roylance	227		
	Harp Class Ms. Muzzolini Gordon	SOH GR		
	Violin Class Leadership in the Section Mr. Lowe	SOH		
	Viola Class Play-in audition feedback Mr. Gazouleas	CH 3		
	Cello Class Excerpts as assigned Mr. Déjardin	Birch		
	Bass Class Mr. Wolfe	CH 2		
4:00 PM - 4:30 PM	BRITTEN: Curlew River Introduction and Meeting with Mr. Morris All personnel (Followed at 4:30p with an instrumental-only rehearsal in Birch)	Maple	BRITTEN: Curlew River Introduction and Meeting with Mr. Morris All personnel (Followed at 4:30p with a vocal rehearsal with Mr. Morris in Maple)	Maple
4:00 PM - 5:00 PM			TCHAIKOVSKY: Duets, Op46 Mr. Griffiths	CH 1
			SCHOENBERG: Quartet No2 Bachrach, Wu only Ms. Shelton	M7

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
4:00 PM - 4:30 PM	BRITTEN: Curlew River Maple Introduction and Meeting with Mr. Morris All personnel (Followed at 4:30p with an instrumental-only rehearsal in Birch)		
4:00 PM - 5:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 11, 2013

	Instrumental		Vocal	
4:00 PM - 6:00 PM	STRAVINSKY: *Apollon Musagète* Mr. Silverstein	WB		
	LIGETI: String Quartet No1 Mr. Jennings	CH 2		
	BERG: Lyric Suite I. Allegretto gioviale II. Andante amoroso	Ash		
	BERG: Lyric Suite V. Presto delirando VI. Largo desolato	M8		
	POULENC: Sonata for trumpet, horn and trombone	EB		
	SCHOENBERG: Quartet No2	Hick		
	REINECKE: Trio in A minor, Op188 Mr. Solzhenitsyn	CMH		
4:00 PM - 6:30 PM				
4:30 PM - 6:30 PM	BRITTEN: Curlew River Instrumentalists only Ciaran McAuley, rehearsal conductor	Birch	BRITTEN: Curlew River All cast and rehearsal pianists Mr. Morris, Ms. Hall, Mr. Watkins	Maple
7:30 PM - 9:00 PM	BRITTEN: Gemini Variations Mr. Cherry, Mr. Foreman	CMH		
7:30 PM - 9:30 PM	Percussion Class Mr. Bauch	TCH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:00 PM - 3:00 PM			
4:00 PM - 6:30 PM			BSO Rehearsal Ono [SHED]
4:30 PM - 6:30 PM	BRITTEN: Curlew River Birch Instrumentalists only Ciaran McAuley, rehearsal conductor		
7:30 PM - 9:00 PM			
7:30 PM - 9:30 PM			

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Thursday, July 11, 2013

	Instrumental	Vocal	
7:30 PM			
8:00 PM - 10:00 PM	TMCO July22 Program MHS TH Violin section leaders Chodorowski, Hudson, Kelley, Koransky, Micheletti, Nowik, Peters, Wey Class with Mr. Lowe		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:30 PM		Concert SOH Emmanuel Music HARBISON The Great Gatsby	Concert [SOH] *Emmanuel Music*
8:00 PM - 10:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 12, 2013

	Instrumental		Vocal		
8:30 AM - 9:40 AM	TMC Orchestra Seminar Governance inside the Orchestra Mr. Wellbaum	Maple	TMC Orchestra Seminar Governance inside the Orchestra Mr. Wellbaum	Maple	
8:45 AM - 9:30 AM	STRAVINSKY: *Apollon Musagète* Dress Rehearsal	SOH			
10:00 AM - 12:00 PM	CARTER: Quartet No1 Mr. Fischer DEBUSSY: *Jeux* DEBUSSY: Danses sacrée et profane	Hick M7			
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH	
10:30 AM - 11:30 AM			Verlaine songs ENelson, Wu Mr. Smith BENJAMIN: Written On Skin Mercante, Brown only Ms. Hall	CH 2 CH 1	
11:30 AM - 12:30 PM			BRITTEN (Matthews): Les Illuminations Aszodi, Lee Mr. Watkins TCHAIKOVSKY: Selected songs Mr. Smith SVIRIDOV: Iago's Two Drinking Songs Ms. Shelton SVIRIDOV: Desdemona's Willow Song Mr. Griffiths	Birch CH 2 CMH Maple	

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	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Governance inside the Orchestra Mr. Wellbaum	TMC Orchestra Maple Seminar Governance inside the Orchestra Mr. Wellbaum	
8:45 AM - 9:30 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		BSO Rehearsal Frühbeck de Burgos [SHED]
10:30 AM - 11:30 AM			
11:30 AM - 12:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 12, 2013

	Instrumental		Vocal		
11:30 AM - 12:30 PM			BACH: Cantata No60 Barbato, Coil only Rucinski, rehearsal piano	M8	
			BENJAMIN: Written On Skin Bell, Brown only Ms. Hall	CH 1	
1:00 PM - 3:00 PM	BSO Prelude Dress Rehearsal Including: BRITTEN: Gemini Variations (in first hour)	SOH			
1:30 PM - 3:30 PM	LIGETI: String Quartet No1	EB	BRITTEN: Curlew River All cast and rehearsal pianists Mr. Morris, Ms. Hall, Mr. Watkins	Maple	
	BEETHOVEN: Quartet Op127 Mr. Jennings	CH 1			
	POULENC: Sonata for trumpet, horn and trombone Mr. Martin	WB			
	DUTILLEUX: Citations Mr. Levy to join c. 2:00p	Birch			
	BEETHOVEN: Quartet, Op132	Ash			
	BRAHMS: Piano Trio, Op8	M8			
	SCHOENBERG: Quartet No2 Mr. Fischer, Ms. Shelton	CMH	SCHOENBERG: Quartet No2 Mr. Fischer, Ms. Shelton	CMH	
	REINECKE: Trio in A minor, Op188	Hick			
2:00 PM - 3:30 PM	YOUNG: Remains	TCH			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 12, 2013

	Conducting	Composition	BSO/Other
11:30 AM - 12:30 PM			
1:00 PM - 3:00 PM			
1:30 PM - 3:30 PM		Composition Class HTRN Mr. Harbison	
2:00 PM - 3:30 PM		YOUNG: Remains TCH	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 12, 2013

	Instrumental		Vocal	
3:10 PM - 3:30 PM	ARNOLD: Brass Quintet No1 Dress Rehearsal	SOH		
3:40 PM - 3:55 PM			BRITTEN: Canticle I: My Beloved Is Mine Dress Rehearsal	SOH
4:00 PM - 4:20 PM			BRITTEN: Canticle II: Abraham and Isaac Dress Rehearsal	SOH
4:00 PM - 5:00 PM			BSO Prelude rehearsal Boston Cello Quartet FALLA: Jota Reilly Nelson, mezzo Mr. Watkins	CH 2
4:00 PM - 6:00 PM	BERG: Lyric Suite All quartets Each group will play their mvmts, and observe the coaching of the other mvmts Mr. Jennings	Maple		
	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton	Birch	CHUN: L'invitation au voyage Mr. Fischer, Ms. Shelton	Birch
	HUMMEL: Quintet, Op87	Hick		
	BARTÓK: Contrasts	Ash		
	MARTIN: Rhapsodie	WB		
	IVES: Piano Trio	CH 1		
	BEETHOVEN: String Quartet, Op135	EB		

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	Conducting	Composition	BSO/Other
3:10 PM - 3:30 PM			
3:40 PM - 3:55 PM			
4:00 PM - 4:20 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM		CHUN: L'invitation au voyage Birch Mr. Fischer, Ms. Shelton	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 12, 2013

	Instrumental		Vocal		
4:25 PM - 4:45 PM	BRITTEN: Canticle III: Still Falls the Rain Dress Rehearsal	SOH	BRITTEN: Canticle III: Still Falls the Rain Dress Rehearsal	SOH	
4:50 PM - 5:10 PM			BRITTEN: Canticle IV: Journey of the Magi Dress Rehearsal	SOH	
5:00 PM - 6:00 PM			RACHMANINOFF: Two Partings, Op26 No4 Mr. Griffiths BENJAMIN: Written On Skin Mr. Watkins Coil, Brown only	CMH CH 2	
5:15 PM - 5:30 PM	BRITTEN: Canticle V: Death of St. Nicholas Dress Rehearsal	SOH	BRITTEN: Canticle V: Death of St. Nicholas Dress Rehearsal	SOH	
6:00 PM					
7:30 PM - 8:30 PM			BACH: Cantata No60 Coil, Eddy only Rucinski, rehearsal piano	CH 1	
8:30 PM	**BSO Concert** **Kazushi Ono** **WAGNER *Siegfried Idyll*** **RAVEL Piano Concerto in D for the Left Hand** **RIMSKY-KORSAKOV *Scheherazade***	SHED	**BSO Concert** see Instrumental Schedule for program detail		

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	Conducting	Composition	BSO/Other
4:25 PM - 4:45 PM			
4:50 PM - 5:10 PM			
5:00 PM - 6:00 PM			
5:15 PM - 5:30 PM			
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
7:30 PM - 8:30 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Ono [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 13, 2013

	Instrumental		Vocal	
9:00 AM - 9:20 AM	DAHL: Music for Brass Instruments Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH
	DUTILLEUX: Citations	Birch		
	BEETHOVEN: Quartet, Op132 Mr. Fischer	CH 2		
	REINECKE: Trio in A minor, Op188 Mr. Solzhenitsyn	Maple		
10:35 AM - 1:05 PM				
12:00 PM - 12:20 PM	CHUN: L'invitation au voyage Dress Rehearsal	SOH	CHUN: L'invitation au voyage Dress Rehearsal	SOH
12:30 PM	**Fellows' Luncheon** **Mandatory for All Fellows**	**HAW TNT**	**Fellows' Luncheon** **Mandatory for All Fellows**	**HAW TNT**
2:30 PM - 4:30 PM	LIGETI: String Quartet No1 Mr. Jennings	WB		
	BEETHOVEN: Quartet Op127	Hick		
	BRAHMS: Piano Trio, Op8 Mr. Solzhenitsyn	Birch		
	SCHOENBERG: Quartet No2 Ms. Shelton	EB	SCHOENBERG: Quartet No2 Ms. Shelton	EB

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	Conducting	Composition	BSO/Other
9:00 AM - 9:20 AM			
10:00 AM - 12:00 PM	BRITTEN: Curlew River MHS TH Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins		
10:35 AM - 1:05 PM			BSO Rehearsal Newman [SHED]
12:00 PM - 12:20 PM		CHUN: L'invitation au voyage SOH Dress Rehearsal	
12:30 PM	**Fellows' Luncheon HAW TNT Mandatory for All Fellows**	**Fellows' Luncheon HAW TNT Mandatory for All Fellows**	
2:30 PM - 4:30 PM		Composition Class HTRN Mr. Dyer	**Concert [SOH] BUTI Orchestra**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 13, 2013

	Instrumental		Vocal	
2:30 PM - 4:30 PM	HUMMEL: Quintet, Op87 Mr. Miller	M8		
	BARTÓK: Contrasts Mr. Ax	Ash		
	MARTIN: Rhapsodie Mr. Gazouleas	CH 2		
	IVES: Piano Trio Mr. Drury	M7		
	BEETHOVEN: String Quartet, Op135 Mr. Ansell	M1		
3:00 PM - 6:00 PM	Conducting Class TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	Maple	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins All cast and rehearsal pianists	MHS TH
4:45 PM - 5:30 PM	BERG: Lyric Suite All quartets on stage together Dress Rehearsal	SOH		
5:00 PM - 6:00 PM	POULENC: Sonata for trumpet, horn and trombone	Birch		
6:00 PM	**TMC Prelude Concert** **DAHL Music for Brass Instruments** **BARBER Summer Music** **STRAVINSKY *Apollon Musagète***	**SOH**	**see Instrumental Schedule**	
8:30 PM	**BSO Concert** **David Newman** **BERNSTEIN West Side Story**	SHED	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 4:30 PM			
3:00 PM - 6:00 PM	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 (Following close of Mr. Dyer's class) Mr. Asbury	
4:45 PM - 5:30 PM			
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Newman [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 14, 2013

	Instrumental		Vocal	
10:00 AM	**TMC Chamber Concert** **ARNOLD Brass Quintet No1** **BERG Lyric Suite** **CHUN L'invitation au voyage** **BRITTEN Complete Canticles**	**SOH**	see Instrumental Schedule	
12:00 PM - 2:00 PM	YOUNG: Remains DEBUSSY: *En blanc et noir*	TCH Birch		
1:00 PM - 2:30 PM	Harpists' Lunch Ms. Allen	TWD Café		
1:30 PM - 2:30 PM			Heine settings Mr. Griffiths BACH: Cantata No60 Coil, Eddy only Rucinski, rehearsal piano Ms. Shelton	CH 1 CH 2
2:30 PM - 4:30 PM	TMCO harps July22 program Ms. Allen	Birch		
2:30 PM	**BSO Concert** **Rafael Frühbeck de Burgos** **STRAVINSKY *Pulcinella* Suite** **HAYDN Cello Concerto No1 in C** **BEETHOVEN Symphony No8**		**BSO Concert** see Instrumental Schedule for program detail	
4:30 PM - 5:30 PM			BACH: Cantata No60 Barbato, Coil only Rucinski, rehearsal piano Ms. Shelton	CH 2
5:00 PM - 5:30 PM	REINECKE: Trio in A minor, Op188 Dress Rehearsal	SOH		
5:30 PM - 6:30 PM			TCHAIKOVSKY: Duets, Op46 Mr. Griffiths	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
12:00 PM - 2:00 PM		YOUNG: Remains TCH	
1:00 PM - 2:30 PM			
1:30 PM - 2:30 PM			
2:30 PM - 4:30 PM			**Concert [SOH] BUTI Wind Ensemble**
2:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Frühbeck de Burgos [SHED]**
4:30 PM - 5:30 PM			
5:00 PM - 5:30 PM			
5:30 PM - 6:30 PM			

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Sunday, July 14, 2013

	Instrumental	Vocal	
5:30 PM - 6:30 PM		KABALEVSKY: Ten Sonnets of Shakespeare Ms. Shelton	CH 2
5:35 PM - 6:00 PM		BRITTEN (Matthews): Les Illuminations Aszodi, Lee Dress Rehearsal	SOH
6:05 PM - 6:30 PM		Verlaine songs ENelson, Wu Dress Rehearsal	SOH
7:00 PM - 10:00 PM	TMCO rehearsal Please see posted rehearsal schedule	SOH	TMCO rehearsal Please see posted rehearsal schedule BRITTEN: Curlew River All cast and rehearsal pianists Mr. Morris, Ms. Hall, Mr. Watkins	SOH MHS TH
7:30 PM - 8:30 PM		SCHUBERT: Select Songs Mercante, Brown	MHS Art
8:30 PM - 9:30 PM		SCHUBERT: Select Songs RNelson, Brown	MHS Art

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
5:30 PM - 6:30 PM			
5:35 PM - 6:00 PM			
6:05 PM - 6:30 PM			
7:00 PM - 10:00 PM	TMCO rehearsal SOH Please see posted rehearsal schedule		
7:30 PM - 8:30 PM			
8:30 PM - 9:30 PM			

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Monday, July 15, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	CARTER: Quartet No1 Mr. Fischer	CH 1		
	DEBUSSY: *Jeux* DEBUSSY: Danses sacrée et profane Mr. Solzhenitsyn	Maple		
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH	TMCO rehearsal Please see posted rehearsal order	SOH
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Brown	CMH
1:00 PM - 3:30 PM				
2:00 PM - 3:00 PM	LIGETI: String Quartet No1	CH 1	PURCELL: Dido & Aeneas Marquis, Lee only Ms. Hall	MHS Art
2:00 PM - 3:30 PM	LACHENMANN: Zwei Gefühle Strings only Extended techniques Ms. Diaz, Mr. Drury, Mr. Schwartz	CMH		
2:00 PM - 4:00 PM	DEBUSSY: Six èpigraphes antiques	Birch		
	DEBUSSY: *En blanc et noir* Mr. Solzhenitsyn	Maple		
2:00 PM - 5:00 PM			BRITTEN: Curlew River All cast and rehearsal pianists Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 1:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:30 AM - 12:30 PM			
1:00 PM - 3:30 PM		Composers' Class CH 3 TMC Composition Fellows present their work to the BUTI Composition students	
2:00 PM - 3:00 PM			
2:00 PM - 3:30 PM			
2:00 PM - 4:00 PM			
2:00 PM - 5:00 PM			

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Monday, July 15, 2013

	Instrumental	Vocal	
3:00 PM - 4:00 PM		PURCELL: Dido & Aeneas Malk, Lee only Ms. Hall	MHS Art
4:00 PM - 5:00 PM	YOUNG: Remains TCH	PURCELL: Dido & Aeneas Eddy, Lee only Ms. Hall	MHS Art
6:00 PM	**TMC Prelude Concert SOH** **REINECKE Trio in A minor, Op188** **BRITTEN Les Illuminations** **Songs on Texts of Verlaine**	**see Instrumental Schedule**	
7:00 PM - 8:00 PM		BACH: Cantata No60 Barbato, Coil, Eddy Rucinski, rehearsal piano Mr. Harbison, Ms. Shelton	Maple
8:00 PM	**TMCO Concert SOH** **Stefan Asbury** **BRITTEN Pas de Six** **BRITTEN Les Illuminations** **SHOSTAKOVICH Symphony No11**	**see Instrumental Schedule**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
3:00 PM - 4:00 PM			
4:00 PM - 5:00 PM		YOUNG: Remains TCH	
6:00 PM	see Instrumental Schedule	see Instrumental Schedule	
7:00 PM - 8:00 PM			
8:00 PM	see Instrumental Schedule	see Instrumental Schedule	

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Tuesday, July 16, 2013

	Instrumental		Vocal	
10:00 AM - 11:00 AM	TMCO horns * July22 program Mr. Sommerville	Birch		
	TMCO trumpets * July22 program Mr. Wright	Maple		
	TMCO low brass * July22 program Mr. Lange	SOH		
	* Following this sectional: All TMCO brass will meet for a tutti brass sectional in Ozawa Hall			
10:00 AM - 12:00 PM	Piano Class Mr. Ax	CH 3	BRITTEN: Curlew River All cast Lalog, rehearsal piano Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH
	ANTONELLIS: Multiple Histories	TCH		
10:00 AM - 12:30 PM	TMCO strings July22 program Mr. Lehninger, cond	SHED		
	TMCO woodwinds July22 program Mr. Foreman TMC conductor TBA	EB		
10:30 AM - 11:30 AM			MASON: The Years of Light Aszodi, Maysek, Kim only Ms. Shelton	CH 2
11:15 AM - 12:30 PM	TMCO tutti brass July22 program Mr. Lange, Mr. Sommerville, Mr. Wright Mr. Poga, cond	SOH		

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	Conducting	Composition	BSO/Other
10:00 AM - 11:00 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO strings SHED July22 program Mr. Lehninger, cond TMCO woodwinds EB July22 program Mr. Foreman TMC conductor TBA		
10:30 AM - 11:30 AM			
11:15 AM - 12:30 PM	TMCO tutti brass SOH July22 program Mr. Lange, Mr. Sommerville, Mr. Wright Mr. Poga, cond		

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Tuesday, July 16, 2013

	Instrumental		Vocal	
11:30 AM - 12:30 PM			SVIRIDOV: Desdemona's Willow Song Mr. Griffiths	CH 1
12:30 PM - 2:00 PM	**TMC Photo / Lunch** **All Fellows, Faculty, Staff**	**SOH** **TNT**	**TMC Photo / Lunch** **All Fellows, Faculty, Staff**	**SOH** **TNT**
1:30 PM - 3:30 PM	TMC Fellowship Conducting Class ALL-DEBUSSY Afternoon of a Faun *Jeux* *Danse sacrée et danse profane* La Mer Dowling, Namoradze, pianos Mr. Denève	Maple		
	TMCO percussion July22 program Mr. Hudgins	TCH		
2:00 PM - 3:30 PM	Q&A with Bruce Ridge, Chairman, International Conference of Symphony and Opera Musicians (ICSOM)	SOH		
2:00 PM - 4:00 PM			Vocal Class Britten: Thomas Moore's 'Irish Melodies' Folk Songs settings, vol 4 Mr. Griffiths	CMH
4:00 PM - 5:00 PM			SVIRIDOV: Iago's Two Drinking Songs Ms. Shelton	M7
4:00 PM - 6:00 PM	DEBUSSY: Six èpigraphes antiques Mr. Solzhenitsyn	Maple		
	DEBUSSY: *En blanc et noir*	Birch		
	HEIDELBERGER: Halve Time	Ash		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
11:30 AM - 12:30 PM			
12:30 PM - 2:00 PM	**TMC Photo / Lunch** **SOH** **All Fellows, Faculty, Staff** **TNT**	**TMC Photo / Lunch** **SOH** **All Fellows, Faculty, Staff** **TNT**	
1:30 PM - 3:30 PM	TMC Fellowship Maple Conducting Class ALL-DEBUSSY Afternoon of a Faun *Jeux* *Danse sacrée et danse profane* La Mer Dowling, Namoradze, pianos Mr. Denève		
2:00 PM - 3:30 PM			
2:00 PM - 4:00 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 16, 2013

	Instrumental	Vocal	
4:00 PM - 6:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		
4:30 PM - 6:00 PM		PURCELL: Dido & Aeneas CMH Chorus Lee, piano Ms. Hall, Mr. Watkins	
5:00 PM - 6:00 PM		TCHAIKOVSKY: Selected songs CH 1 Mr. Smith RACHMANINOFF: Two Partings, Op26 No4 M7 Mr. Griffiths	
7:00 PM - 10:00 PM	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	Vocal Auditions MHS Britten: Owen Wingrave TH Aldeburgh Music	
8:00 PM - 10:00 PM	Improvisation Workshop TCH All interested Fellows invited ZORN: Cobra Mr. Drury		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 16, 2013

	Conducting	Composition	BSO/Other
4:00 PM - 6:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		BSO Rehearsal Koenigs [SHED]
4:30 PM - 6:00 PM			
5:00 PM - 6:00 PM			
7:00 PM - 10:00 PM	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	
8:00 PM - 10:00 PM	Improvisation Workshop TCH All interested Fellows invited ZORN: Cobra Mr. Drury	Improvisation Workshop TCH All interested Fellows invited ZORN: Cobra Mr. Drury	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 17, 2013

	Instrumental		Vocal		
10:00 AM - 12:00 PM	TMC COMPOSERS: Composer as Conductor Readings Mr. Asbury	TCH			
	BEETHOVEN: Quartet, Op132	Hick			
	BRAHMS: Piano Trio, Op8	CMH			
	SCHOENBERG: Quartet No2 Mr. Fischer, Ms. Shelton Beginning with Mvt III, IV	Maple	SCHOENBERG: Quartet No2 Mr. Fischer, Ms. Shelton Beginning with Mvt III, IV	Maple	
	BARTÓK: Contrasts	MHS Drama			
	IVES: Piano Trio	Ash			
	MOZART: Concerto K415	CH 1			
	BEETHOVEN: String Quartet, Op135	MHS Aud			
	BEETHOVEN: Quintet, Op29	M8			
10:00 AM - 12:30 PM					
10:00 AM - 1:00 PM	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	
10:30 AM - 11:30 AM			SCHUBERT: Select Songs Mr. Griffiths RNelson, Brown	CH 2	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM		TMC COMPOSERS: TCH Composer as Conductor Readings Mr. Asbury	
10:00 AM - 12:30 PM			BSO Rehearsal Jurowski [SHED]
10:00 AM - 1:00 PM	BRITTEN: Curlew River MHS TH Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins		
10:30 AM - 11:30 AM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 17, 2013

	Instrumental		Vocal	
11:30 AM - 12:30 PM	REICH: Music for 18 Musicians Clarinets, strings, voices Introduction Mr. Drury, Ms. Shelton	CH 3	REICH: Music for 18 Musicians Clarinets, strings, voices Introduction Mr. Drury, Ms. Shelton	CH 3
			SCHUBERT: Select Songs Mercante, Brown Mr. Griffiths	CH 2
			PURCELL: Dido & Aeneas Malk, Lee only Ms. Hall	MHS Art
1:30 PM - 3:30 PM	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple
	BEETHOVEN: Quartet Op127 Mr. Jennings	Birch		
	POULENC: Sonata for trumpet, horn and trombone Mr. Martin	WB		
	HUMMEL: Quintet, Op87	Hick		
	MARTIN: Rhapsodie	EB		
	REICH: Music for 18 Musicians All pianos Marimba 1&2 Xylophone 1&2 Mr. Drury	TCH		
	DEBUSSY: *Jeux* DEBUSSY: Danses sacrée et profane Mr. Solzhenitsyn	M7		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
11:30 AM - 12:30 PM			
1:30 PM - 3:30 PM		BACH: Cantata No60 Maple Mr. Harbison, Ms. Shelton	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 17, 2013

	Instrumental	Vocal	
2:30 PM - 3:30 PM		TCHAIKOVSKY: Duets, Op46 Mr. Griffiths	CH 2
4:00 PM - 5:00 PM		Heine settings Mr. Griffiths	CH 2
4:00 PM - 5:30 PM		BENJAMIN: Written On Skin Bell, Coil, Mercante Brown, piano Mr. Watkins, Ms. Hall	CMH
4:00 PM - 6:00 PM	DEBUSSY: Six èpigraphes antiques	Maple	
4:00 PM - 6:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH	
5:00 PM - 6:00 PM		KABALEVSKY: Ten Sonnets of Shakespeare Ms. Shelton	CH 2
7:30 PM - 9:00 PM		PURCELL: Dido & Aeneas Chorus Lee, piano Ms. Hall, Mr. Watkins	MHS TH
7:30 PM - 9:30 PM	DUTILLEUX: Citations Mr. Levy	Birch	
8:00 PM - 10:00 PM	Improvisation Workshop All interested Fellows invited ZORN: Cobra Mr. Drury	TCH	Improvisation Workshop All interested Fellows invited ZORN: Cobra Mr. Drury	TCH
8:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
4:00 PM - 5:00 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:00 PM			
4:00 PM - 6:30 PM	TMCO rehearsal SOH Please see posted rehearsal order	Composers' Class CH 3 BUTI Composition students present their work to the TMC Composition Fellows	BSO Rehearsal Koenigs [SHED]
5:00 PM - 6:00 PM			
7:30 PM - 9:00 PM			
7:30 PM - 9:30 PM			
8:00 PM - 10:00 PM	Improvisation Workshop TCH All interested Fellows invited ZORN: Cobra Mr. Drury	Improvisation Workshop TCH All interested Fellows invited ZORN: Cobra Mr. Drury	
8:00 PM			**Concert [SOH]** ***Borodin Quartet***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 18, 2013

	Instrumental	Vocal	
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:00 AM - 1:00 PM	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury		
10:30 AM - 12:30 PM		Singers' Forum CMH Phyllis Curtin Masterclass Piano: Wu	
12:30 PM - 1:30 PM	TMC Percussionists Check in with Mr. Hudgins Tanglewood Cafeteria TMC Horns Check in with Mr. Sebring Tanglewood Cafeteria TMC Trombones Check in with Mr. Oft Tanglewood Cafeteria TMC Tuba Check in with Mr. Roylance Tanglewood Cafeteria TMC Basses Check in with Mr. Seeber Tanglewood Cafeteria TMC Violins Check in with Mr. Lefkowitz Tanglewood Cafeteria TMC Oboes Check in with Mr. Sheena Tanglewood Cafeteria TMC Harps Check in with Ms. Zhou Tanglewood Cafeteria		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 18, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		BSO Rehearsal Jurowski [SHED]
10:00 AM - 1:00 PM	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	Conducting Class Maple TMC Guest Conductors BEETHOVEN: Symphony No8 DVORAK: Symphony No8 See assignment pages for personnel Mr. Asbury	
10:30 AM - 12:30 PM			
12:30 PM - 1:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 18, 2013

	Instrumental	Vocal
12:30 PM - 1:30 PM	TMC Violas Check in with Mr. Gazouleas Tanglewood Cafeteria TMC Cellists Check in with Mr. Jojatu Tanglewood Cafeteria TMC Clarinets Check in with Mr. Martin Tanglewood Cafeteria	
1:30 PM - 3:30 PM	TMC Fellowship Maple Conducting Class ALL-DEBUSSY Afternoon of a Faun *Jeux* *Danse sacrée et danse profane* La Mer Dowling, Namoradze, pianos Mr. Deneve Flute Class CH 1 Mr. Foreman 2d flute excerpts English Horn Class M8 Mr. Sheena English horn excerpts Clarinet Class Ash Mendelssohn: Symphony #3 Beethoven: Symphony #8 Shostakovich: Symphony #9 Mr. Wayne Bassoon Class M1 Mr. Ranti Solo or excerpt of choice Horn Class Hick On being a bumper Mr. Menkis	Vocal Class CMH Opera arias Ms. Hall, Mr. Watkins

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
12:30 PM - 1:30 PM			
1:30 PM - 3:30 PM	TMC Fellowship Maple Conducting Class ALL-DEBUSSY Afternoon of a Faun *Jeux* *Danse sacrée et danse profane* La Mer Dowling, Namoradze, pianos Mr. Denève	Composition Class HTRN On his own music Mr. Matthews	

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Thursday, July 18, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Trumpet Class Mr. Siders	EB		
	Trombone Class Performance stress Mr. Lange	SHED DR		
	Tuba Class High tuba excerpts Mr. Roylance	227		
	Percussion Class Faculty TBA	TCH		
	Harp Class Ms. Zhou	SOH GR		
	Violin Class Midpoint: Of Inspiration & Perspiration Mr. Lowe	WB		
	Viola Class Solos from Don Quixote and Harold in Italy Mr. Ansell	CH 3		
	Cello Class Excerpts as assigned Mr. Lecarme	Birch		
	Bass Class Mr. Seeber	CH 2		
	DEBUSSY: *En blanc et noir* Mr. Solzhenitsyn	M7		
4:00 PM - 5:00 PM			PURCELL: Dido & Aeneas Ms. Hall Marquis, Lee only	MHS Art

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
4:00 PM - 5:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 18, 2013

	Instrumental		Vocal		
4:00 PM - 6:00 PM	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	
	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple	
	TMC COMPOSERS: Composer as Conductor Readings Mr. Asbury	TCH			
	MOZART: Concerto K415 Mr. Ax	CMH			
	BEETHOVEN: Quartet Op127	EB			
	BEETHOVEN: Quartet, Op132 Mr. Fischer	Birch			
	BRAHMS: Piano Trio, Op8 Mr. Solzhenitsyn	CH 2			
4:00 PM - 6:30 PM					
5:00 PM - 6:00 PM			TCHAIKOVSKY: Selected songs Mr. Smith	CH 1	
6:45 PM	**In-house performance** **ZORN: Cobra** **Mr. Drury**	**TCH**	**In-house performance** **ZORN: Cobra** **Mr. Drury**	**TCH**	
8:00 PM - 10:00 PM	HEIDELBERGER: Halve Time Mr. Lecarme	Ash			
8:00 PM					

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM	BRITTEN: Curlew River MHS TH Ciaran McAuley, rehearsal conductor Mr. Morris, Ms. Hall, Mr. Watkins	TMC COMPOSERS: TCH Composer as Conductor Readings Mr. Asbury	
4:00 PM - 6:30 PM			BSO Rehearsal Zukerman [SHED]
5:00 PM - 6:00 PM			
6:45 PM	**In-house performance TCH** **ZORN: Cobra** **Mr. Drury**	**In-house performance TCH** **ZORN: Cobra** **Mr. Drury**	
8:00 PM - 10:00 PM			
8:00 PM			**Concert [SOH]** ***Bryn Terfel***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Artistic Partnership and Authority Mr. Fogg	Maple	TMC Orchestra Seminar Artistic Partnership and Authority Mr. Fogg	Maple
8:45 AM - 9:30 AM	BRAHMS: Piano Trio, Op8 Dress Rehearsal	SOH		
10:00 AM - 11:00 AM				
10:00 AM - 12:00 PM	CARTER: Quartet No1 Mr. Fischer DEBUSSY: Six èpigraphes antiques Mr. Solzhenitsyn	CH 1 Birch	PURCELL: Dido & Aeneas Vocal rehearsal All roles, no chorus Lee, piano Ms. Hall, Mr. Watkins	CMH
10:00 AM - 12:30 PM				
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH		
11:00 AM - 12:00 PM				
11:00 AM - 12:30 PM			BENJAMIN: Written On Skin Bell, Coil, Mercante Rucinski, piano Mr. Watkins, Ms. Hall	Maple
11:30 AM - 12:30 PM			SCHUBERT: Select Songs Mr. Griffiths RNelson, Brown	CH 2
12:00 PM - 1:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Artistic Partnership and Authority Mr. Fogg	TMC Orchestra Maple Seminar Artistic Partnership and Authority Mr. Fogg	
8:45 AM - 9:30 AM			
10:00 AM - 11:00 AM		Composers' Meeting HTRN Heidelberger Mr. Matthews	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO Rehearsal Koenigs [SHED]
10:00 AM - 1:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
11:00 AM - 12:00 PM		Composers' Meeting HTRN Young Mr. Matthews	
11:00 AM - 12:30 PM			
11:30 AM - 12:30 PM			
12:00 PM - 1:00 PM		Composers' Meeting HTRN Ko Mr. Matthews	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Instrumental	Vocal	
1:30 PM - 3:30 PM		BSO Prelude SOH Dress rehearsal Including: FALLA: Jota RNelson, mezzo	
1:30 PM - 4:30 PM	Conducting Class Maple TMC Guest Conductors COPLAND: Appalachian Spring See assignment pages for personnel Mr. Asbury		
2:00 PM - 3:00 PM		SCHUBERT: Select Songs Ash Mr. Griffiths Mercante, Brown	
2:00 PM - 3:30 PM	SCHOENBERG: Quartet No2 WB Mr. Fischer, Ms. Shelton	SCHOENBERG: Quartet No2 WB Mr. Fischer, Ms. Shelton	
2:00 PM - 4:00 PM	HUMMEL: Quintet, Op87 CH 2 Mr. Miller MARTIN: Rhapsodie Hick Mr. Gazouleas MOZART: Concerto K415 CH 1 Mr. Ax ANTONELLIS: Multiple Histories TCH BEETHOVEN: String Quartet, Op135 M8 Mr. Ansell BEETHOVEN: Quintet, Op29 M7 Mr. Jennings STRAUSS(Leopold): Metamorphosen Birch		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
1:30 PM - 4:30 PM	Conducting Class Maple TMC Guest Conductors COPLAND: Appalachian Spring See assignment pages for personnel Mr. Asbury	Conducting Class Maple TMC Guest Conductors COPLAND: Appalachian Spring See assignment pages for personnel Mr. Asbury	
2:00 PM - 3:00 PM			
2:00 PM - 3:30 PM			
2:00 PM - 4:00 PM		ANTONELLIS: Multiple Histories TCH	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Instrumental		Vocal		
2:00 PM - 5:00 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	
3:45 PM - 4:40 PM	BEETHOVEN: Quartet, Op132 Dress Rehearsal	SOH			
4:00 PM - 6:00 PM	IVES: Piano Trio Mr. Drury	Ash			
4:30 PM - 6:00 PM	BARTÓK: Contrasts Mr. Ax	CH 1			
4:45 PM - 5:15 PM	DUTILLEUX: Citations Dress Rehearsal	SOH			
5:00 PM - 6:00 PM	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple	BACH: Cantata No60 Mr. Harbison, Ms. Shelton	Maple	
	LIGETI: String Quartet No1 Mr. Jennings	CH 2			
	YOUNG: Remains	TCH			
6:00 PM	**see Vocal Schedule**		**BSO Prelude Concert Including: FALLA: Jota**	**SOH**	
7:10 PM - 7:25 PM	POULENC: Sonata for trumpet, horn and trombone Dress Rehearsal	SOH			
7:30 PM - 7:55 PM			TCHAIKOVSKY: Selected songs Dress Rehearsal	SOH	
8:00 PM - 8:25 PM			Heine settings Dress Rehearsal	SOH	
8:30 PM - 8:55 PM			KABALEVSKY: Ten Sonnets of Shakespeare Dress Rehearsal	SOH	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 5:00 PM			
3:45 PM - 4:40 PM			
4:00 PM - 6:00 PM			
4:30 PM - 6:00 PM			
4:45 PM - 5:15 PM			
5:00 PM - 6:00 PM		YOUNG: Remains TCH	
6:00 PM	**see Vocal Schedule**	**see Vocal Schedule**	**Concert [SOH]** ***BSO Prelude Concert***
7:10 PM - 7:25 PM			
7:30 PM - 7:55 PM			
8:00 PM - 8:25 PM			
8:30 PM - 8:55 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Instrumental	Vocal	
8:30 PM	**BSO Concert** **SHED** **Vladimir Jurowski** **WAGNER *Meistersinger* Prelude** **LISZT *Totentanz*** **BRAHMS Symphony No1**	**BSO Concert** see Instrumental Schedule for program detail	
9:00 PM - 9:25 PM		TCHAIKOVSKY: Duets, Op46 SOH RACHMANINOFF: Two Partings, Op26 No4 Dress Rehearsal	
9:30 PM - 10:00 PM		SVIRIDOV: Iago's Two Drinking Songs SOH SVIRIDOV: Desdemona's Willow Song Dress Rehearsal	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 19, 2013

	Conducting	Composition	BSO/Other
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Jurowski [SHED]**
9:00 PM - 9:25 PM			
9:30 PM - 10:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 20, 2013

	Instrumental		Vocal	
9:00 AM - 9:30 AM	YOUNG: Remains Dress Rehearsal	SOH		
10:00 AM - 11:00 AM				
10:00 AM - 12:00 PM	HEIDELBERGER: Halve Time	CH 2	PURCELL: Dido & Aeneas Vocal rehearsal All roles and chorus Lee, piano Ms. Hall, Mr. Watkins	Maple
10:00 AM - 12:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH		
10:35 AM - 1:05 PM				
11:00 AM - 12:00 PM				
11:30 AM - 12:30 PM			BENJAMIN: Written On Skin Hughes, Rucinski only Ms. Hall	CH 1
12:00 PM - 1:00 PM				
1:00 PM - 1:20 PM	DEBUSSY: *En blanc et noir* Dress Rehearsal	SOH		
1:00 PM - 2:00 PM	TMC Flutes Check in with Ms. Rowe Tanglewood Cafeteria TMC Trumpets Check in with Mr. Rolfs Tanglewood Cafeteria			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 20, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 9:30 AM		YOUNG: Remains SOH Dress Rehearsal	
10:00 AM - 11:00 AM		Composers' Meeting HTRN Antonellis Mr. Matthews	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:35 AM - 1:05 PM			BSO Rehearsal Zukerman [SHED]
11:00 AM - 12:00 PM		Composers' Meeting HTRN Honstein Mr. Matthews	
11:30 AM - 12:30 PM			
12:00 PM - 1:00 PM		Composers' Meeting HTRN Chun Mr. Matthews	
1:00 PM - 1:20 PM			
1:00 PM - 2:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 20, 2013

	Instrumental		Vocal	
1:00 PM - 2:00 PM	TMC Bassoons Check in with Mr. Svoboda Tanglewood Cafeteria			
	TMC Violins Check in with Mr. Lefkowitz Tanglewood Cafeteria			
1:25 PM - 1:45 PM	DEBUSSY: Six épigraphes antiques Dress Rehearsal	SOH		
2:00 PM - 4:00 PM	HUMMEL: Quintet, Op87	CH 2		
	BARTÓK: Contrasts	Ash		
	MARTIN: Rhapsodie	Birch		
	IVES: Piano Trio	Hick		
	MOZART: Concerto K415	WB		
	BEETHOVEN: String Quartet, Op135	EB		
	BEETHOVEN: Quintet, Op29	M8		
	STRAUSS(Leopold): Metamorphosen Mr. Fischer	CMH		
	FRANÇAIX: Duo Baroque	SOH GR		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:00 PM - 2:00 PM			
1:25 PM - 1:45 PM			
2:00 PM - 4:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 20, 2013

	Instrumental		Vocal	
2:00 PM - 5:00 PM	TMC COMPOSERS: Composer as Conductor Workshop Mr. Asbury	SOH		
	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH
5:00 PM - 6:00 PM			MASON: The Years of Light Aszodi, Maysek, Kim Ms. Shelton	CH 2
6:00 PM	**TMC Chamber Concert** **POULENC Sonata for horn, trumpet, trombone** **DUTILLEUX Citations** **BEETHOVEN Quartet Op132**	**SOH**	**see Instrumental Schedule**	
7:20 PM - 7:40 PM	BACH: Cantata No60 Dress Rehearsal	SOH	BACH: Cantata No60 Dress Rehearsal	SOH
7:45 PM - 8:25 PM	SCHOENBERG: Quartet No2 Dress Rehearsal	SOH	SCHOENBERG: Quartet No2 Dress Rehearsal	SOH
8:30 PM - 9:15 PM	BEETHOVEN: Quartet Op127 Dress Rehearsal	SOH		
8:30 PM	**BSO Concert** **Lothar Koenigs** **WAGNER Die Walküre, Act III**	**SHED**	**BSO Concert** see Instrumental Schedule for program detail	
9:20 PM - 10:00 PM	LIGETI: String Quartet No1 Dress Rehearsal	SOH		

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	Conducting	Composition	BSO/Other
2:00 PM - 5:00 PM		TMC COMPOSERS: SOH Composer as Conductor Workshop Mr. Asbury	
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
7:20 PM - 7:40 PM			
7:45 PM - 8:25 PM			
8:30 PM - 9:15 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Koenigs [SHED]**
9:20 PM - 10:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 21, 2013

	Instrumental	Vocal
10:00 AM	**TMC Chamber Concert** **SOH** **YOUNG Remains** **BEETHOVEN String Quartet, Op127** **LIGETI String Quartet No1** **BRAHMS Piano Trio in B, Op8**	**see Instrumental Schedule**
11:00 AM - 12:30 PM		BENJAMIN: Written On Skin MHS Bell, Coil, Mercante TH Brown, piano Mr. Watkins, Ms. Hall
12:00 PM - 2:00 PM	HUMMEL: Quintet, Op87 CH 2 Mr. Miller BARTÓK: Contrasts Ash Mr. Ax MARTIN: Rhapsodie Birch Mr. Gazouleas BEETHOVEN: String Quartet, Op135 Maple Mr. Ansell STRAUSS(Leopold): Metamorphosen WB	
12:30 PM - 2:30 PM	REICH: Music for 18 Musicians TCH All pianos Marimba 1&2 Xylophone 1&2 Mr. Drury	
1:00 PM - 2:00 PM	DEBUSSY: *Jeux* SOH DEBUSSY: Danses sacrée et profane Dress Rehearsal	BENJAMIN: Written On Skin MHS Hughes, Brown only Art Ms. Hall TOP Cabaret song CH 1 Rhie, Kim

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM	see Instrumental Schedule	see Instrumental Schedule	
11:00 AM - 12:30 PM			
12:00 PM - 2:00 PM			
12:30 PM - 2:30 PM			
1:00 PM - 2:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 21, 2013

	Instrumental	Vocal	
2:00 PM - 5:00 PM	BRITTEN: Curlew River MHS TH Mr. Morris, Ms. Hall, Mr. Watkins,	BRITTEN: Curlew River MHS TH Mr. Morris, Ms. Hall, Mr. Watkins,	
2:30 PM	**BSO Concert SHED** **Pinchas Zukerman** **VIVALDI Concerto RV522** **VIVALDI Concerto RV547** **JS BACH Concerto BWV1042** **TELEMANN Concerto TWV51:G9** **JS BACH Brandenburg No2**	**BSO Concert** see Instrumental Schedule for program detail	
4:30 PM - 6:00 PM	LUTOSLAWSKI: Preludes & Fugue Maple		
7:00 PM	**see Vocal Schedule**	**TMC Vocal Concert SOH** **BACH Cantata No60** **SCHOENBERG Quartet No2** **TCHAIKOVSKY Selected songs** **TCHAIKOVSKY Duets from Op46** **RACHMANINOFF Heine settings** **RIMSKY-KORSAKOV Heine settings** **SVIRIDOV Songs from Othello** **KABALEVSKY Three Sonnets of Shakespeare**	

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Sunday, July 21, 2013

	Conducting	Composition	BSO/Other
2:00 PM - 5:00 PM			
2:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert Zukerman [SHED]**
4:30 PM - 6:00 PM	LUTOSLAWSKI: Maple Preludes & Fugue		
7:00 PM	**see Vocal Schedule**	**see Vocal Schedule**	

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Monday, July 22, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	HEIDELBERGER: Halve Time Mr. Lecarme	CH 2		
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH		
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Lalog	CMH
1:00 PM - 2:00 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT
1:30 PM - 2:30 PM			SCHUBERT: Select Songs RNelson, Brown Mr. Griffiths TOP Cabaret song McDonald, Kim	CH 1 M8
1:30 PM - 3:30 PM			PURCELL: Dido & Aeneas Vocal rehearsal All roles and chorus Lee, piano Ms. Hall, Mr. Watkins	CMH
2:00 PM - 3:30 PM	LACHENMANN: Zwei Gefühle Strings only Extended techniques Ms. Diaz, Mr. Drury, Mr. Schwartz	CH 3		
2:00 PM - 4:00 PM				
2:00 PM - 5:00 PM	Conducting Class TMC Guest Conductors TCHAIKOVSKY: Violin Concerto Ms. Putnam, violin See assignment pages for personnel Mr. Asbury	Maple		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 22, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM		HEIDELBERGER: CH 2 Halve Time Mr. Lecarme	
10:00 AM - 1:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:30 AM - 12:30 PM			
1:00 PM - 2:00 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM			
2:00 PM - 3:30 PM			
2:00 PM - 4:00 PM		Composition Class HTRN Benjamin Britten's Curlew River Mr. Matthews	
2:00 PM - 5:00 PM	Conducting Class Maple TMC Guest Conductors TCHAIKOVSKY: Violin Concerto Ms. Putnam, violin See assignment pages for personnel Mr. Asbury		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 22, 2013

	Instrumental	Vocal
2:30 PM - 3:30 PM		SCHUBERT: Select Songs CH 1 Mr. Griffiths Mercante, Brown
4:00 PM - 5:00 PM	REICH: Music for 18 Musicians Birch Piano 1&2, voices Mr. Drury, Ms. Shelton	REICH: Music for 18 Musicians Birch Piano 1&2, voices Mr. Drury, Ms. Shelton BENJAMIN: Written On Skin CH 2 Snouffer, Rucinski only Ms. Hall TOP Cabaret song M8 Fuchs, Lee TOP Cabaret song M7 Menzies, Wu TOP Cabaret song CH 1 Strickling, Lalog
4:00 PM - 6:00 PM		
5:00 PM - 6:00 PM		BENJAMIN: Written On Skin CH 2 Hughes, Rucinski only Ms. Hall TOP Cabaret song CH 1 Eddy, Lalog
6:00 PM	**TMC Prelude Concert SOH** **ALL-DEBUSSY PROGRAM** **Danse sacrée et danse profane** ***En blanc et noir*** ***Jeux*** **Six èpigraphes antiques**	**see Instrumental Schedule**
8:00 PM	**TMCO Concert SOH** **Stéphane Denève** **ALL-DEBUSSY PROGRAM** **Afternoon of a Faun** ***Jeux*** ***Danses sacrée et profane*** **La Mer**	**see Instrumental Schedule**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM	Conductors' Class CH 3 Mr. Dyer		
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
8:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 23, 2013

	Instrumental	Vocal	
2:00 PM - 4:00 PM	Piano Class CH 3 Mr. Lewis		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 4:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

KEY FOR ORCHESTRA CONCERT ASSIGNMENTS

Concert/Activity Type
Concert Day, Date, Time
Location
Conductors
Soloists

Composer	**Work**	**Timing (minutes)**
	Instrumentation: fl ob cl bsn - hn tpt tbn tuba - perc - hp - kybd - str - other / doubling, or doubles	

Seating for: Composer(s)

String Section

1a First stand outside
1b First stand inside

Non-String Seatings:

	Composer 1	**Composer 2**
Flute	flute 1	flute 1
	flute 2	flute 2
	flute 3 (part note)	

Assignments subject to change Please check bulletin boards frequently for notices.

TMC Conducting Class
Saturday, July 6, 2013 at 10:30 AM
Seiji Ozawa Hall
Stefan Asbury
Dawn Upshaw, soprano

Mozart, Wolfgang Amadeus **Selections from Idomeneo**
2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6.5.4.3.2

Canteloube, Joseph **Lo Fiolaire**
2 0 2 2 ~ 1 1 0 0 ~ timp ~ pno ~ str: 6.5.4.3.2

Canteloube, Joseph **La Pastoura als Camps**
3 1 2 2 ~ 2 2 0 0 ~ t+2 ~ hp, pno ~ str: 6.5.4.3.2

String Seating

	Violin I	Violin II	Viola	Cello	Bass
1a	Blumenthal, Kelsey	Hoffmann, Thomas	Hochmann, Adrienne	McNeeley, Francesca	Hallas, Ian
1b	Burton, Cynthia	Ramsey, Tara	Weber, Rainey	Zucker, Matt	Chiarello, Michael
2a	Roth, Lauren	Vera, Matt	Gilbert, Caroline	Montfredo, Clare	
2b	Chodorowski, Autumn	Werts, Molly	Griffis, Anna		
3a	Micheletti, Genevieve	Peters, Sarah			
3b	Varley, Tess				

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TMC Conducting Class
Saturday, July 6, 2013 at 10:30 AM
Seiji Ozawa Hall
Stefan Asbury
Dawn Upshaw, soprano

Mozart, Wolfgang Amadeus **Selections from Idomeneo**
2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6.5.4.3.2

Canteloube, Joseph **Lo Fiolaire**
2 0 2 2 ~ 1 1 0 0 ~ timp ~ pno ~ str: 6.5.4.3.2

Canteloube, Joseph **La Pastoura als Camps**
3 1 2 2 ~ 2 2 0 0 ~ t+2 ~ hp, pno ~ str: 6.5.4.3.2

	Mozart	Fiolaire	Pastoura als Camps
Flute	Camuglia, Francesco Popova, Masha	Popova, Masha Camuglia, Francesco	Sanborn, Adrian Popova, Masha Camuglia, Francesco
Oboe	Stair, Corbin Upton, John	–	Upton, John
Clarinet	Diodati, John Whitfield, Brad	Whitfield, Brad Diodati, John	Diodati, John Whitfield, Brad
Bassoon	Brady, Andrew Maree, Sean	Maree, Sean Brady, Andrew	Brady, Andrew Maree, Sean
Horn	Haseltine, Kevin Raschella, David	Raschella, David	Raschella, David Haseltine, Kevin
Trumpet	Goad, George Girad, Dylan	Girad, Dylan	Goad, George Girad, Dylan
Timp	Ritchie, James	Kelly, Joe	Taylor, Nicholas
Percussion*	–	–	Kelly, Joe Ritchie, James
Piano	–	Rucinski, Jessica	Rucinski, Jessica

Assignments subject to change. Please check bulletin boards frequently for notices.

TMC Orchestra Concert
Monday, July 8, 2013 at 8:00 PM
Seiji Ozawa Hall
Rafael Frühbeck de Burgos
Ciaran McAulay [Kodaly]
Stilian Kirov [Harbison]

Kodaly, Zoltan	**Dances of Galanta** 2[1.2/pic] 2 2 2 ~ 5 2 0 0 ~ t+2 ~ str	15'
Harbison, John	**Closer to My Own Life** Reilly Nelson, mezzo 2[1.2/pic] 2[1.2/Eh] 2[1.2/bcl] 2[1.2/cb] ~ 2 2 0 0 ~ t+1 ~ cel, hp ~ str	19'

INTERMISSION

Beethoven, Ludwig van	**Symphony No. 5 in C minor, Op. 67** 4 4 4 4 ~ 3 2 3 0 ~ timp ~ str	31'

String Seating: First half

	Violin I	Violin II	Viola	Cello	Bass
1a	Blumenthal, Kelsey	Semes, Maria	Femillo, Mary	Kim, Dahae	Paer, Nathan
1b	Kelley, Caitlin	Jasova, Ivana	Wiebe, Danielle	Vaughn, Clayton	Andonova, M-A
2a	Noone, Julia	Ito, Aika	Perry, Evan	Flores, Diana	Cathcart, Nicholas
2b	Wey, Jennifer +	Lee, KahYee +	Gilbert, Caroline +	McVeeley, Francesca +	Chiarello, Michael +
3a	Bennett, Samantha	Micheletti, Genevieve	Weber, Rainey	Carpenter, Thomas	Camhi, Zachery
3b	Atwood, Sarah	Peters, Sarah	Berretta, Camilla	An, Grace	Cannon, Paul
4a	Kumagai, Natsuki	Burton, Cynthia	Oka, Elizabeth	Christeson, Jesse	Hallas, Ian
4b	Wojtkowski, Ludek	Ramsey, Tara	Cheon, Sekyeong	Monfredo, Clare	
5a	Nowik, Lucia	Hofmann, Thomas	Griffis, Anna	Zucker, Matt	
5b	Vera, Matthew	Werts, Molly	Schwartz, Erica	Ryan, Patricia	
6a	Carson, Ben	Hudson, Erica	Stone, Daniel	Lee, Young Sook	
6b	Chodorowski, Autumn	Luu, Cheuk-Yin	Hanson, Jacqueline	Benzakoun-Bloch, Yska	
7a	Roth, Lauren	Varley, Tess	Hochman, Adrienne	Nowik, Sofia	
7b	Daigle, Annie		Shack, Jacob	Grevin, Louise	
8a	Wilmot, Melissa				

String Seating: Beethoven

	Violin I	Violin II	Viola	Cello	Bass
1a	Noone, Julia	Jasova, Ivana	Wiebe, Danielle	Vaughn, Clayton	Hallas, Ian
1b	Kelley, Caitlin	Semes, Maria	Femillo, Mary	Kim, Dahae	Chiarello, Michael
2a	Blumenthal, Kelsey	Lee, KahYee	Gilbert, Caroline	McVeeley, Francesca	Camhi, Zachery
2b	Wey, Jennifer +	Ito, Aika +	Perry, Evan +	Flores, Diana +	Cannon, Paul +
3a	Atwood, Sarah	Peters, Sarah	Berretta, Camilla	An, Grace	Andonova, M-A
3b	Bennett, Samantha	Micheletti, Genevieve	Weber, Rainey	Carpenter, Thomas	Cathcart, Nicholas
4a	Wojtkowski, Ludek	Ramsey, Tara	Cheon, Sekyeong	Monfredo, Clare	Paer, Nathan
4b	Kumagai, Natsuki	Burton, Cynthia	Oka, Elizabeth	Christeson, Jesse	
5a	Vera, Matthew	Werts, Molly	Schwartz, Erica	Ryan, Patricia	
5b	Nowik, Lucia	Hofmann, Thomas	Griffis, Anna	Zucker, Matt	
6a	Chodorowski, Autumn	Luu, Cheuk-Yin	Hanson, Jacqueline	Benzakoun-Bloch, Yska	
6b	Carson, Ben	Hudson, Erica	Stone, Daniel	Lee, Young Sook	
7a	Daigle, Annie	Varley, Tess	Shack, Jacob	Grevin, Louise	
7b	Roth, Lauren		Hochman, Adrienne	Nowik, Sofia	
8a	Wilmot, Melissa				

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TMC Orchestra Concert
Monday, July 8, 2013 at 8:00 PM
Seiji Ozawa Hall
Rafael Frühbeck de Burgos
Ciaran McAulay [Kodaly]
Stilian Kirov [Harbison]

Kodaly, Zoltán	**Dances of Galanta** 2[1.2/pic] 2 2 2 ~ 5 2 0 0 ~ t+2 ~ str	**15'**
Harbison, John	**Closer to My Own Life** Reilly Nelson, mezzo mezzo, 2[1.2/pic] 2[1.2/Eh] 2[1.2/bcl] 2[1.2/cb] ~ 2 2 0 0 ~ t+1 ~ cel, hp ~ str	**19'**
INTERMISSION		
Beethoven, Ludwig van	**Symphony No. 5 in C minor, Op. 67** 4 4 4 4 ~ 3 2 3 0 ~ timp ~ str	**31'**

	Kodaly	Harbison	Beethoven
Flute	Popova, Masha Sanborn, Adrian [II/picc]	Roitstein, Matthew Popova, Masha [II/picc]	Camuglia, Francesco Popova, Masha [I ass't] Roitstein, Matthew Sanborn, Adrian [II ass't/picc]
Oboe	Kleiner, Martha Upton, John	Stair, Corbin Sanford, Geoffrey [II/EH]	Upton, John Kleiner, Martha [I ass't] Sanford, Geoffrey Stair, Corbin [II ass't]
Clarinet	Campos Zamora, Gabriel Almaguer, Samuel	Whitfield, Brad Rothstein, Samuel [II/bass]	Diodati, John Almaguer, Samuel [Ass't] Whitfield, Brad Campos Zamora, Gabriel [II Ass't]
Bassoon	Pena, Jon Maree, Sean	Brady, Andrew Baker, Josh [II/cb]	Maree, Sean Pena, Jon [Ass't] Brady, Andrew Baker, Josh [II/cb]
Horn	Raschella, David Rainey, Jaclyn Ogunfolu, Adedeji Nuckols, Trevor Lauzon, Elyse [Ass't]	Haseltine, Kevin Nuckols, Trevor	Lauzon, Elyse Rainey, Jaclyn Ogunfolu, Adedeji [Ass't]
Trumpet	Girard, Dylan Brown, Joseph	Stephenson, Stuart Girard, Dylan	Marques, Pierre-Louis Goad, George
Trombone	--	--	DeVere, Daniel Nissen, Andrew Hagee, David
Timpani	Taylor, Nicholas	Kelly, Joseph	Verduin, Scott
Percussion	Ritchie, James Pichardo-Rosenthal	DeRoche, Jeffrey	--
Celeste	--	Brown, Bretton	--
Harp	--	Guo, Yue	--
Rehearsal Piano	--	Brown, Bretton	--

Assignments subject to change Please check bulletin boards frequently for notices.

TMC Orchestra Concert
Monday, July 15, 2013 at 8:00 PM
Seiji Ozawa Hall
Stefan Asbury
Claran McAuley [Pas de Six]
Alexandre Bloch [Illuminations]

Britten, Benjamin	**Pas de Six, from Prince of the Pagodas** 3[1.2.3/pic] 3[1.2.Eh] 3[1.2.Eb] 3[1.2.cb] ~ 5 3 3 1 ~ t+2 ~ hp ~ po ~ str	**12'**
Britten, Benjamin	**Les Illuminations** Laura Strickling, soprano soprano; strings	**21'**

INTERMISSION

Shostakovich, Dmitri	**Symphony No. 11 in G minor, Op. 103, "The Year 1905"** 3[1.2.3/pic] 3[1.2.3/Eh] 3[1.2.3/bcl] 3[1.2.3/cb] ~ 5 3 4 1 ~ t+5 ~ 2hp, cel ~ str	**65'**

String Seating: First half

	Violin I	Violin II	Viola	Cello	Bass
1a	Hofmann, Thomas	Wilmot, Melissa	Hochman, Adrienne	Grevin, Louise	Cathcart, Nicholas
1b	Ramsey, Tara	Kumagai, Natsuki	Hanson, Jacqueline	Benzakoun-Bloch, Yska	Cannon, Paul
2a	Roth, Lauren	Vera, Matthew	Stone, Daniel	Nowik, Sofia	Chiarello, Michael
2b	Carson, Ben	Werts, Molly	Perry, Evan	Kim, Dahae	Andonova, M-A
3a	Hudson, Enca	Nowik, Lucia	Wiebe, Danielle	Christeson, Jesse	Hallas, Ian
3b	Luu, Cheuk-Yin	Chodorowski, Autumn	Shack, Jacob	An, Grace	Paer, Nathan
4a	Micheletti, Genevieve	Daigle, Annie	Schwartz, Enca	Lee, Young Sook	Camhi, Zachery
4b	Bennett, Samantha	Atwood, Sarah	Weber, Rainey	Vaughn, Clayton	
5a	Semes, Mana	Kelley, Caitlin	Gilbert, Caroline	Monfredo, Clare	
5b	Ito, Aika	Wojtkowski, Ludek	Femilo, Mary	McNeeley, Francesca	
6a	Varley, Tess	Wey, Jennifer	Berretta, Camilla	Ryan, Patricia	
6b	Peters, Sarah	Blumenthal, Kelsey	Griffis, Anna	Zucker, Matt	
7a	Jasova, Ivana	Lee, KahYee	Oka, Elizabeth	Flores, Diana	
7b	Noone, Julia		Cheon, Sekyeong	Carpenter, Thomas	
8a	Burton, Cynthia				

ILLUMINATIONS:
Reduced strings:
Shaded area only

String Seating: Shostakovich

	Violin I	Violin II	Viola	Cello	Bass
1a	Roth, Lauren	Kumagai, Natsuki	Perry, Evan	Benzakoun-Bloch, Yska	Cannon, Paul
1b	Ramsey, Tara	Wilmot, Melissa	Hochman, Adrienne	Grevin, Louise	Cathcart, Nicholas
2a	Hofmann, Thomas	Werts, Molly	Hanson, Jacqueline	Kim, Dahae	Chiarello, Michael
2b	Carson, Ben +	Vera, Matthew +	Stone, Daniel +	Nowik, Sofia +	Andonova, M-A +
3a	Luu, Cheuk-Yin	Chodorowski, Autumn	Shack, Jacob	An, Grace	Hallas, Ian
3b	Hudson, Enca	Nowik, Lucia	Wiebe, Danielle	Christeson, Jesse	Paer, Nathan
4a	Bennett, Samantha	Atwood, Sarah	Weber, Rainey	Vaughn, Clayton	Camhi, Zachery
4b	Micheletti, Genevieve	Daigle, Annie	Schwartz, Enca	Lee, Young Sook	
5a	Ito, Aika	Wojtkowski, Ludek	Femilo, Mary	McNeeley, Francesca	
5b	Semes, Mana	Kelley, Caitlin	Gilbert, Caroline	Monfredo, Clare	
6a	Peters, Sarah	Blumenthal, Kelsey	Griffis, Anna	Zucker, Matt	
6b	Varley, Tess	Wey, Jennifer	Berretta, Camilla	Ryan, Patricia	
7a	Noone, Julia	Lee, KahYee	Cheon, Sekyeong	Carpenter, Thomas	
7b	Jasova, Ivana		Oka, Elizabeth	Flores, Diana	
8a	Burton, Cynthia				

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TMC Orchestra Concert
Monday, July 15, 2013 at 8:00 PM
Seiji Ozawa Hall
Stefan Asbury
Ciaran McAuley [Pas de Six]
Alexandre Bloch [Illuminations]

Britten, Benjamin	**Pas de Six, from Prince of the Pagodas** 3[1.2.3/pic] 3[1.2.Eh] 3[1.2.Eb] 3[1.2.cb] ~ 5 3 3 1 ~ t+2 ~ hp ~ po ~ str	12'
Britten, Benjamin	**Les Illuminations** Laura Strickling, soprano soprano; strings	21'

INTERMISSION

Shostakovich, Dmitri	**Symphony No. 11 in G minor, Op. 103, "The Year 1905"** 3[1.2.3/pic] 3[1.2.3/Eh] 3[1.2.3/bcl] 3[1.2.3/cb] ~ 5 3 4 1 ~ t+5 ~ 2hp, cel ~ str	65'

	Britten	**Shostakovich**
Flute	Camuglia, Francesco Popova, Masha Roitstein, Matthew [III/picc]	Sanborn, Adrian Camuglia, Francesco Roitstein, Matthew [III/picc]
Oboe	Kleiner, Martha Stair, Corbin Upton, John [EH]	Sanford, Geoffrey Stair, Corbin Upton, John [III/EH]
Clarinet	Campos Zamora, Gabriel Diodati, John Almaguer, Samuel [Eb]	Whitfield, Brad Campos Zamora, Gabriel Rothstein, Samuel [III/bass]
Bassoon	Baker, Josh Maree, Sean Brady, Andrew [cb]	Pena, Jon Maree, Sean Brady, Andrew [III/cb]
Horn	Nuckols, Trevor Raschella, David Rainey, Jaclyn Haseltine, Kevin Lauzon, Elyse [Ass't]	Ogunfolu, Adedeji Lauzon, Elyse Rainey, Jaclyn Raschella, David Haseltine, Kevin [Ass't]
Trumpet	Goad, George Stephenson, Stuart Girard, Dylan	Brown, Joseph Marques, Pierre-Louis Stephenson, Stuart
Trombone	Peterson, Joseph DeVere, Daniel Hagee, David	Nissen, Andrew Peterson, Joseph Hagee, David DeVere, Daniel [Ass't]
Tuba	Wiese, Bethany	Wiese, Bethany
Timpani	Pichardo-Rosenthal	Ritchie, James
Percussion	Verduin, Scott Taylor, Nicholas	Pichardo-Rosenthal, Andres DeRoche, Jeffrey Kelly, Joseph Taylor, Nicholas Verduin, Scott
Harp	Guo, Yue	Taubl, Annabelle Guo, Yue [doubling single part]
Celeste	Hsu, Andrew	Yang, Xiaohui

Assignments subject to change. Please check bulletin boards frequently for notices.

TMC Orchestra Concert
Monday, July 22, 2013 at 8:00 PM
Seiji Ozawa Hall
Stéphane Denève
Alexandre Bloch [Faun] **Jessica Zhou, harp**
Stilian Kirov [Danses]

ALL-DEBUSSY PROGRAM

Prélude à "L'après-midi d'un faune" **10'**
3 3[1.2.Eh] 2 2 ~ 5 0 0 0 ~ 2perc ~ 2hp ~ str

Jeux **17'**
4[1.2.pic1.pic2] 4[1.2.3.Eh] 4[1.2.3.bcl] 4[1.2.3.cb] ~ 5 4 3 1 ~ t+4 ~ 2hp, cel ~ str

INTERMISSION

Danse sacrée et danse profane **9'**
solo harp; str: 10.10.8.6.4

La Mer **23'**
3[1.2.pic] 3[1.2.Eh] 2 4[1.2.3.cb] ~ 5 5[1.2.3.crt1.crt2] 3 1 ~ t+3 ~ 2hp ~ str

String Seating: First half

	Violin I	Violin II	Viola	Cello	Bass
1a	Peters, Sarah	Hudson, Erica	Weber, Rainey	Chrisfeson, Jesse	Paer, Nathan
1b	Nowik, Lucia	Daigle, Annie	Berretta, Camilla	An, Grace	Hallas, Ian
2a	Wey, Jennifer	Micheletti, Genevieve	Oka, Elizabeth	Ryan, Patricia	Camhi, Zachery
2b	Chodorowski, Autumn +	Kelley, Caitlin +	Ferrillo, Mary +	Flores, Diana +	Cathcart, Nicholas +
3a	Werts, Molly	Luu, Cheuk-Yin	Wiebe, Danielle	Lee, Young Sook	Cannon, Paul
3b	Varley, Tess	Carson, Ben	Cheon, Sekyeong	Zucker, Matt	Andonova, M-A
4a	Jasova, Ivana	Roth, Lauren	Shack, Jacob	Grevin, Louise	Chiarello, Michael
4b	Blumenthal, Kelsey	Noone, Julia	Gilbert, Caroline	Vaughn, Clayton	
5a	Wilmot, Melissa	Kumagai, Natsuki	Schwartz, Enca	Carpenter, Thomas	
5b	Lee, KahYee	Bennett, Samantha	Hochman, Adnenne	Monfredo, Clare	
6a	Burton, Cynthia	Ito, Aika	Griffis, Anna	Benzakoun-Bloch, Yska	
6b	Atwood, Sarah	Vera, Matthew	Stone, Daniel	Nowik, Sofia	
7a	Ramsey, Tara	Hofmann, Thomas	Hanson, Jacqueline	Kim, Dahae	
7b	Semes, Mana		Perry, Evan	McNeeley, Francesca	
8a	Wojtkowski, Ludek				

String Seating: Second half

	Violin I	Violin II	Viola	Cello	Bass
1a	Wey, Jennifer	Daigle, Annie	Berretta, Camilla	An, Grace	Camhi, Zachery
1b	Nowik, Lucia	Hudson, Erica	Oka, Elizabeth	Chrisfeson, Jesse	Hallas, Ian
2a	Peters, Sarah	Kelley, Caitlin	Weber, Rainey	Flores, Diana	Paer, Nathan
2b	Chodorowski, Autumn +	Micheletti, Genevieve +	Ferrillo, Mary +	Ryan, Patricia +	Cathcart, Nicholas +
3a	Varley, Tess	Carson, Ben	Cheon, Sekyeong	Zucker, Matt	Cannon, Paul
3b	Werts, Molly	Luu, Cheuk-Yin	Wiebe, Danielle	Lee, Young Sook	Andonova, M-A
4a	Blumenthal, Kelsey	Noone, Julia	Gilbert, Caroline	Vaughn, Clayton	Chiarello, Michael
4b	Jasove, Ivana	Roth, Lauren	Shack, Jacob	Grevin, Louise	
5a	Lee, KahYee	Bennett, Samantha	Hochman, Adnenne	Monfredo, Clare	
5b	Wilmot, Melissa	Kumagai, Natsuki	Schwartz, Enca	Carpenter, Thomas	
6a	Atwood, Sarah	Vera, Matthew	Stone, Daniel	Nowik, Sofia	
6b	Burton, Cynthia	Ito, Aika	Griffis, Anna	Benzakoun-Bloch, Yska	
7a	Semes, Mana	Hofmann, Thomas	Perry, Evan	McNeeley, Francesca	
7b	Ramsey, Tara		Hanson, Jacqueline	Kim, Dahae	
8a	Wojtkowski, Ludek				

DANSES:
Reduced strings:
Shaded area only

\+ NOTE BSO members occupy this chair when they play in with the TMCO. We ask that you graciously move to the last stand when this happens.

Assignments subject to change Please check bulletin boards frequently for notices

TMC Orchestra Concert
Monday, July 22, 2013 at 8:00 PM
Seiji Ozawa Hall
Stéphane Denève
Alexandre Bloch [Faun] **Jessica Zhou, harp**
Stilian Kirov [Danses]

ALL-DEBUSSY PROGRAM

Prélude à "L'après-midi d'un faune" **10'**
3 3[1.2.Eh] 2 2 ~ 5 0 0 0 ~ 2perc ~ 2hp ~ str

Jeux **17'**
4[1.2.pic1.pic2] 4[1.2.3.Eh] 4[1.2.3.bcl] 4[1.2.3.cb] ~ 4 4 3 1 ~ t+4 ~ 2hp, cel ~ str

INTERMISSION

Danse sacrée et danse profane **9'**
solo harp; str. 10.10.8.6.4

La Mer **23'**
3[1.2.pic] 3[1.2.Eh] 2 4[1.2.3.cb] ~ 5 5[1.2.3.crt1.crt2] 3 1 ~ t+3 ~ 2hp ~ str

	Faun	Jeux	La Mer
Flute	Roitstein, Matthew Sanborn, Adnan Camuglia, Francesco	Sanborn, Adnan Roitstein, Matthew Camuglia, Francesco [picc I] Popova, Masha [picc II]	Popova, Masha Roitstein, Matthew Camuglia, Francesco [picc]
Oboe	Sanford, Geoffrey Kleiner, Martha Stair, Corbin [EH]	Upton, John Kleiner, Martha Sanford, Geoffrey Stair, Corbin [EH]	Kleiner, Martha Upton, John Stair, Corbin [EH]
Clarinet	Diodati, John Almaguer, Samuel	Almaguer, Samuel Campos Zamora, Gabriel Whitfield, Brad Rothstein, Samuel [bass]	Campos Zamora, Gabriel Whitfield, Brad
Bassoon	Maree, Sean Baker, Josh	Brady, Andrew Maree, Sean Baker, Josh Pena, Jon [cb]	Baker, Josh Brady, Andrew Maree, Sean Pena, Jon [cb]
Horn	Rainey, Jaclyn Ogunfolu, Adedeji Haseltine, Kevin Nuckols, Trevor Raschella, David [Ass't]	Lauzon, Elyse Nuckols, Trevor Raschella, David Ogunfolu, Adedeji Rainey, Jaclyn [Ass't]	Haseltine, Kevin Nuckols, Trevor Raschella, David Ogunfolu, Adedeji Lauzon, Elyse [Ass't]
Trumpet	--	Marques, Pierre-Louis Brown, Joseph Stephenson, Stuart Goad, George	Girard, Dylan Stephenson, Stuart Marques, Pierre-Louis Goad, George [cornet I] Brown, Joseph [cornet II]
Trombone	--	DeVere, Daniel Peterson, Joseph Hagee, David	Nissen, Andrew DeVere, Daniel Hagee, David
Tuba	--	Wiese, Bethany	Wiese, Bethany
Timpani		DeRoche, Jeffrey	Kelly, Joseph
Percussion	Taylor, Nicholas Pichardo-Rosenthal, Andres	Taylor, Nicholas Ritchie, James Kelly, Joseph Verduin, Scott	Ritchie, James Verduin, Scott DeRoche, Jeffrey
Harp	Guo, Yue Taubl, Annabelle	Guo, Yue Taubl, Annabelle	Taubl, Annabelle Guo, Yue
Celeste	--	Suh, Hyung-Min	--

Assignments subject to change Please check bulletin boards frequently for notices

Tanglewood on Parade Orchestra Concert
Tuesday, August 6, 2013 at 8:30 PM
Shed
Charles Dutoit [Borodin]
John Williams [Tchaikovsky]

Borodin, Alexander — **Polovtsian Dances** — **14'**
3[1.2.pic] 2[1.2/Eh] 2 2 ~ 5 2 3 1 ~ t+5 ~ hp ~ str

Tchaikovsky, Piotr Ilyich — **Overture 1812, Op. 49 (Ouverture solonelle)** — **16'**
3[1.2.pic] 3[1.2.Eh] 2 2 ~ 6 5 4 1 ~ t+5 ~ str

String Seating: Borodin

	Violin I	Violin II	Viola	Cello	Bass
1a	Wojtkowski, Ludek	Varley, Tess	Gilbert, Caroline	Zucker, Matt	Andonova, M-A
1b	Lee, KahYee	Atwood, Sarah	Cheon, Sekyeong	Lee, Young Sook	Paer, Nathan
2a	Luu, Cheuk-Yin	Noone, Julia	Shack, Jacob	Benzakoun-Bloch, Yska	Cannon, Paul
2b	Werts, Molly	Jasova, Ivana	Perry, Evan	Monfredo, Clare	Camhi, Zachery
3a	Vera, Matthew	Ramsey, Tara	Wiebe, Danielle	McNeeley, Francesca	Cathcart, Nicholas
3b	Chodorowski, Autumn	Bennett, Samantha	Schwartz, Erica	Christeson, Jesse	Chiarello, Michael
4a	Micheletti, Genevieve	Peters, Sarah	Oka, Elizabeth	Nowik, Sofia	Hallas, Ian
4b	Roth, Lauren	Blumenthal, Kelsey	Hochman, Adrienne	Flores, Diana	
5a	Wey, Jennifer	Carson, Ben	Weber, Rainey	Carpenter, Thomas	
5b	Hofmann, Thomas	Semes, Maria	Hanson, Jacqueline	Kim, Dahae	
6a	Daigle, Annie	Wilmot, Melissa	Stone, Daniel	Vaughn, Clayton	
6b	Hudson, Erica	Nowik, Lucia	Femillo, Mary	Grevin, Louise	
7a	Ito, Aika	Burton, Cynthia	Berretta, Camilla	Ryan, Patricia	
7b	Kumagai, Natsuki		Griffis, Anna	An, Grace	
8a	Kelley, Caitlin				

String Seating: Tchaikovsky — **** TMC Strings will sit INSIDE on stands shared with BSO players**

	Violin I	Violin II	Viola	Cello	Bass
1	Varley, Tess	Atwood, Sarah	Shack, Jacob	Flores, Diana	Andonova, M-A
2	Lee, KahYee	Luu, Cheuk-Yin	Gilbert, Caroline	Zucker, Matt	Paer, Nathan
3	Wojtkowski, Ludek	Noone, Julia	Cheon, Sekyeong	Monfredo, Clare	Cannon, Paul
4	Werts, Molly	Jasova, Ivana	Schwartz, Erica	Benzakoun-Bloch, Yska	Camhi, Zachery
5	Vera, Matthew	Ramsey, Tara	Berretta, Camilla	Christeson, Jesse	Cathcart, Nicholas
6	Chodorowski, Autumn	Bennett, Samantha	Stone, Daniel	McNeeley, Francesca	Chiarello, Michael
7	Micheletti, Genevieve	Peters, Sarah	Griffis, Anna	Lee, Young Sook	Hallas, Ian
8	Hudson, Erica	Blumenthal, Kelsey	Oka, Elizabeth	Nowik, Sofia	
9	Wey, Jennifer	Roth, Lauren	Weber, Rainey	Kim, Dahae	
10	Nowik, Lucia	Carson, Ben	Hanson, Jacqueline	Carpenter, Thomas	
11	Hofmann, Thomas	Wilmot, Melissa	Hochman, Adrienne	Grevin, Louise	
12	Daigle, Annie	Semes, Maria	Fernillo, Mary	Vaughn, Clayton	
13	Ito, Aika	Burton, Cynthia	Perry, Evan	An, Grace	
14	Kumagai, Natsuki		Wiebe, Danielle	Ryan, Patricia	
15	Kelley, Caitlin				

Assignments subject to change. Please check bulletin boards frequently for notices.

Tanglewood on Parade Orchestra Concert
Tuesday, August 6, 2013 at 8:30 PM
Shed
Charles Dutoit [Borodin]
John Williams [Tchaikovsky]

Borodin, Alexander — **Polovtsian Dances** — **14'**
3[1.2.pic] 2[1.2/Eh] 2 2 ~ 5 2 3 1 ~ t+5 ~ hp ~ str

Tchaikovsky, Piotr Ilyich — **Overture 1812, Op. 49 (Ouverture solonelle)** — **16'**
3[1.2.pic] 3[1.2.Eh] 2 2 ~ 6 5 4 1 ~ t+5 ~ str

	Borodin	Tchaikovsky
Flute	Camuglia, Francesco	Popova, Masha
	Rotstein, Matthew	Sanborn, Adnan
	Sanborn, Adrian [picc]	Camuglia, Francesco [picc]
Oboe	Stair, Corbin	Upton, John
	Sanford, Geoffrey [II/EH]	Kleiner, Martha
		Santord, Geoffrey [EH]
Clarinet	Almaguer, Samuel	Campos Zamora, Gabriel
	Diodati, John	Whitfield, Brad
Bassoon	TBD	TBD
	TBD	TBD
Horn	Raschella, David	Nuckols, Trevor
	Haseltine, Kevin	Lauzon, Elyse
	Nuckols, Trevor	Ogunfolu, Adedeji
	Lauzon, Elyse	Rainey, Jaclyn
	Ogunfolu, Adedeji [Ass't]	Haseltine, Kevin [I ass't]
		Raschella, David [III ass't]
Trumpet	Goad, George	Marques, Pierre-Louis
	Girard, Dylan	Goad, George [Tp II]
		Girard, Dylan [Tp II]
		Brown, Joseph [cornet I]
		Stephenson, Stuart [cornet II]
Trombone	Peterson, Joseph	DeVere, Daniel
	Nissen, Andrew	Nissen, Andrew
	Rainey, Adam	Peterson, Joseph
		Rainey, Adam
Tuba	Wiese, Bethany	Wiese, Bethany
Timpani	Pichardo-Rosenthal	Taylor, Nicholas
Percussion	Kelly, Joseph	Verdun, Scott
	DeRoche, Jeffrey	Ritchie, James
	Taylor, Nicholas	Pichardo-Rosenthal, Andres
	Ritchie, James	DeRoche, Jeffrey
	Verdun, Scott	Kelly, Joseph
Harp	Guo, Yue	–

Assignments subject to change. Please check bulletin boards frequently for notices

FCM Opera Concert
Monday, August 12, 2013 at 8:00 PM
Seiji Ozawa Hall
George Benjamin

Benjamin, George — **Written On Skin** — **94'**
3 2 4 2 ~ 4 4 3 1 ~ 4perc ~ hp, bass gamba, verrophone ~ str: 8.6.6.6.4

String Seating

	Violin I	Violin II	Viola	Cello	Bass
1a	Bennett, Samantha	Hofmann, Thomas	Hochman, Adrienne	Kim, Dahae	Cathcart, Nicholas
1b	Kumagai, Natsuki	Luu, Cheuk-Yin	Wiebe, Danielle	Ryan, Patricia	Andonova, M-A
2a	Vera, Matthew	Semes, Mana	Cheon, Sekyeong	Benzakoun-Bloch, Yska	Camhi, Zachery
2b	Nowik, Lucia	Atwood, Sarah	Gilbert, Caroline	Zucker, Matt	Chiarello, Michael
3a	Wojtkowski, Ludek	Ito, Aika	Shack, Jacob	Lee, Young Sook	
3b	Ramsey, Tara	Burton, Cynthia	Schwartz, Erica	Nowik, Sofia	
4a	Micheletti, Genevieve				
4b	Roth, Lauren				

Agnes	Snouffer, Lauren
Protector	Hughes, Evan
Angel 1 / Boy	Mercante, Augustine
Angel 2 / Marie	Coil, Tammy
Angel 3 / John	Bell, Isaiah
Rehearsal Piano	Brown, Bretton
	Rucinski, Jessica

Assignments subject to change Please check bulletin boards frequently for notices

FCM Opera Concert
Monday, August 12, 2013 at 8:00 PM
Seiji Ozawa Hall
George Benjamin

Benjamin, George — **Written On Skin** — 94'
3 2 4 2 ~ 4 4 3 1 ~ 4perc ~ hp, bass gamba, verrophone ~ str: 8.6.6.6.4

Benjamin

Flute	Sanborn, Adnan Popova, Masha Camuglia, Francesco
Oboe	Sanford, Geoffrey Kleiner, Martha
Clarinet	Almaguer, Samuel Whitfield, Brad Campos Zamora, Gabriel [Cla/Bass] Pell, Chris [contrabass]
Bassoon	Baker, Josh Pena, Jon
Horn	Nuckols, Trevor Raschella, David Haseltine, Kevin Ogunfolu, Adedeji
Trumpet	Goad, George Girard, Dylan Marques, Pierre-Louis Stephenson, Stuart
Trombone	DeVere, Daniel Peterson, Joseph Rainey, Adam
Tuba	Wiese, Bethany
Percussion	DeRoche, Jeffrey Verduin, Scott Adduci, Alex Ethendge, Kirk
Harp	Guo, Yue
Verrophone	James, Dennis
Gamba	Zhu, Beiliang

Assignments subject to change. Please check bulletin boards frequently for notices.

TMC Conducting Class
Friday, August 16, 2013 at 10AM
Ozawa Hall
Stefan Asbury
Emanuel Ax, piano

Beethoven, Ludwig van	Piano Concerto No. 5 in E-flat, Op. 73, "Emperor" 2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6 5 4 3 2	38'

String Seating: Beethoven

	Violin I	Violin II	Viola	Cello	Bass
1a	ALL STRINGS TBD				
1b					
2a					
2b					
3a					
3b					

Assignments subject to change. Please check bulletin boards frequently for notices

TMC Conducting Class
Friday, August 16, 2013 at 10AM
Ozawa Hall
Stefan Asbury
Emanuel Ax, piano

Beethoven, Ludwig van	**Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"** 2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6 5 4 3 2	**38'**

Beethoven

Flute	TBD TBD
Oboe	TBD TBD
Clarinet	TBD TBD
Bassoon	TBD TBD
Horn	TBD TBD
Trumpet	TBD TBD
Timpani	TBD

Assignments subject to change. Please check bulletin boards frequently for notices

TMC Orchestra Concert
Sunday, August 18, 2013 at 2:30 PM
Shed
Christoph von Dohnányi — **Emanuel Ax, piano**

Mozart, Wolfgang Amadeus **Piano Concerto K271** — **42'**
piano solo; 0 2 0 0 ~ 2 0 0 0 ~ str

INTERMISSION

Mahler, Gustav **Symphony No. 1 in D** — **36'**
4 4 4 4 ~ 8 4 4 1 ~ 2t+3 ~ 2hp ~ str

String Seating: Mozart

	Violin I	Violin II	Viola	Cello	Bass
1a	Burton, Cynthia	Vera, Matthew	Schwartz, Erica	Nowik, Sofia	Cathcart, Nicholas
1b	Daigle, Annie	Bennett, Samantha	Weber, Rainey	Monfredo, Clare	Andonova, M-A
2a	Ito, Aika	Wojtkowski, Ludek	Stone, Daniel	Carpenter, Thomas	Hallas, Ian
2b	Varley, Tess	Roth, Lauren	Berretta, Camilla	Grevin, Louise	Chiarello, Michael
3a	Semes, Mana	Hofmann, Thomas	Cheon, Sekyeong	Christeson, Jesse	
3b	Peters, Sarah	Hudson, Erica	Perry, Evan	McNeeley, Francesca	
4a	Chodorowski, Autumn	Wilmot, Melissa	Hanson, Jacqueline		
4b	Blumenthal, Kelsey	Lee, KahYee	Wiebe, Danielle		
5a	Noone, Julia	Jasova, Ivana			
5b	Atwood, Sarah	Ramsey, Tara			
6a	Kumagai, Natsuki				
6b	Luu, Cheuk-Yin				

String Seating: Mahler

	Violin I	Violin II	Viola	Cello	Bass
1a	Ito, Aika	Bennett, Samantha	Stone, Daniel	Carpenter, Thomas	Chiarello, Michael
1b	Daigle, Annie	Vera, Matthew	Schwartz, Erica	An, Grace	Andonova, M-A
2a	Burton, Cynthia	Roth, Lauren	Weber, Rainey	Vaughn, Clayton	Hallas, Ian
2b	Varley, Tess +	Wojtkowski, Ludek +	Berretta, Camilla +	Nowik, Sofia +	Cathcart, Nicholas +
3a	Peters, Sarah	Hudson, Erica	Perry, Evan	Monfredo, Clare	Cannon, Paul
3b	Semes, Mana	Hofmann, Thomas	Cheon, Sekyeong	Christeson, Jesse	Camhi, Zachery
4a	Blumenthal, Kelsey	Lee, KahYee	Wiebe, Danielle	Grevin, Louise	Paer, Nathan
4b	Chodorowski, Autumn	Wilmot, Melissa	Hanson, Jacqueline	Benzakoun-Bloch, Yska	
5a	Atwood, Sarah	Ramsey, Tara	Gilbert, Caroline	McNeeley, Francesca	
5b	Noone, Julia	Jasova, Ivana	Hochman, Adrienne	Ryan, Patricia	
6a	Wey, Jennifer	Luu, Cheuk-Yin	Shack, Jacob	Kim, Dahae	
6b	Kumagai, Natsuki	Werts, Molly	Griffis, Anna	Lee, Young Sook	
7a	Nowik, Lucia	Kelley, Caitlin	Fernllo, Mary	Flores, Diana	
7b	Carson, Ben		Oka, Elizabeth	Zucker, Matt	
8a	Micheletti, Genevieve				

+ NOTE: BSO members occupy this chair when they play in with the TMCO. We ask that you graciously move to the last stand when this happens

Assignments subject to change. Please check bulletin boards frequently for notices

TMC Orchestra Concert
Sunday, August 18, 2013 at 2:30 PM
Shed
Christoph von Dohnányi — **Emanuel Ax, piano**

Mozart, Wolfgang Amadeus	**Piano Concerto K271** piano solo; 0 2 0 0 ~ 2 0 0 0 ~ str	**32'**

INTERMISSION

Mahler, Gustav	**Symphony No. 1 in D** 4 4 4 4 ~ 8 4 4 1 ~ 2t+3 ~ 2hp ~ str	**53'**

	Mozart	Mahler
Flute	--	Roitstein, Matthew Camuglia, Francesco [II/picc II] Popova, Masha [III/picc I] Sanborn, Adnan [IV/picc III]
Oboe	Sanford, Geoffrey Upton, John	Stair, Corbin Upton, John Sanford, Geoffrey Kleiner, Martha [IV/EH]
Clarinet	--	Whitfield, Brad Almaguer, Samuel Rothstein, Samuel [III/bass/Eb II] Diodati, John [IV/Eb I]
Bassoon	--	Brady, Andrew Pena, Jon Baker, Josh [Bn III] Maree, Sean [cb]
Horn	Ogunfolu, Adedeji Haseltine, Kevin	Rainey, Jaclyn Raschella, David Lauzon, Elyse Haseltine, Kevin Ogunfolu, Adedeji Nuckols, Trevor TBD TBD [Ass't]
Trumpet	--	Stephenson, Stuart Brown, Joseph Girard, Dylan Marques, Pierre-Louis
Trombone	--	Peterson, Joseph Nissen, Andrew Rainey, Adam DeVere, Daniel [Ass't]
Tuba	--	Wiese, Bethany
Timpani	--	DeRoche, Jeffrey Ritchie, James
Percussion	--	Pichardo-Rosenthal, Andres Verduin, Scott Kelly, Joseph
Harp	--	Taubl, Annabelle Guo, Yue [doubling single part]

Assignments subject to change Please check bulletin boards frequently for notices.

Tanglewood
MUSIC CENTER

KEY FOR CHAMBER MUSIC / RECITAL ASSIGNMENTS			
CONCERT TYPE **DATE & TIME** **LOCATION (check postings for updates and if not listed)**			
	Program Order Information		
Composer **Title** Timing in minutes (approximate; if known)	**Faculty Coaches**	Part	Assigned to

Singers' Forum
Phyllis Curtin Masterclasses

All singers will meet as a single group, twice a week (Mondays and Thursdays)
A pianist will be assigned to each session

Pianists will be assigned to individual classes - check posted schedule

TMC Chamber Concert
Sunday, June 30, 2013 at 10:00 AM
Ozawa Hall

Verdi, Giuseppe (arr. Sebring)
Ave Maria
5

Sebring, Gus

Hn I	Lauzon, Elyse
Hn II	Rainey, Jaclyn
Hn III	Haseltine, Kevin
Hn IV	Ogunfolu, Adedeji
Hn V	Raschella, David
Hn VI	Nuckols, Trevor
Tp I	Brown, Joseph
Tp II	Marques, Pierre-Louis
Tp III	Stephenson, Stuart
Tp IV	Goad, George
Tp V	Girard, Dylan
Tb I	Peterson, Joseph
Tb II	Nissen, Andrew
Tb III	DeVere, Daniel
BTbn	Hagee, David
Tuba	Wiese, Bethany

Britten, Benjamin
Russian Funeral Music
8

Asbury, Stefan

Conductor	Asbury, Stefan
Hn I	Raschella, David
Hn II	Ogunfolu, Adedeji
Hn III	Lauzon, Elyse
Hn IV	Haseltine, Kevin
Tp I	Girard, Dylan
Tp II	Stephenson, Stuart
Tp III	Marques, Pierre-Louis
Tb I	DeVere, Daniel
Tb II	Nissen, Andrew
BTbn	Hagee, David
Tuba	Wiese, Bethany
Percussion	Ritchie, James

Lansky, Paul
Threads (mvmt, mvmt, mvmt)
12

Hudgins, Will

Pc I	Verduin, Scott
Pc II	DeRoche, Jeffrey
Pc III	Pichardo-Rosenthal, Andres
Pc IV	Taylor, Nicholas

Koetsier, Jan
Brass Symphony, Op. 80
15

Oft, Toby

Conductor	McAuley, Ciaran
Horn	Rainey, Jaclyn
Tp I	Goad, George
Tp II	Brown, Joseph
Tp III	Girard, Dylan
Tp IV	Marques, Pierre-Louis
Tb I	Nissen, Andrew
Tb II	Peterson, Joseph
Tb III	DeVere, Daniel
Btbn	Hagee, David
Tuba	Wiese, Bethany

INTERMISSION

CONTINUED NEXT PAGE

CONT'D

Putt, Alastair — **Sebring, Gus**
Blaze
12

Conductor	Kirov, Stilian
Hn I	Nuckols, Trevor
Hn II	Raschella, David
Hn III	Haseltine, Kevin
Hn IV	Rainey, Jaclyn
Hn V	Lauzon, Elyse
Hn VI	Ogunfolu, Adedeji
Trpt in B-flat	Marques, Pierre-Louis
Tp I in C / Fluegel	Girard, Dylan
Tp II in C	Goad, George
Tp I (D)	Stephenson, Stuart
Tp II (D)	Brown, Joseph
Tb I	Peterson, Joseph
Tb II	DeVere, Daniel
Tb III	Nissen, Andrew
BTbn	Hagee, David
Tuba	Wiese, Bethany

Cangelosi, Casey — **Hudgins, Will**
Sextet
12

Pc I	Ritchie, James
Pc II	Kelly, Joseph
Pc III	Verduin, Scott
Pc IV	Taylor, Nicholas
Pc V	Pichardo-Rosenthal, Andres
Pc VI	DeRoche, Jeffrey

Broughton, Bruce — **Roylance, Michael**
Fanfares, Marches, Hymns, and Finales
20

Conductor	Bloch, Alexandre
Hn I	Ogunfolu, Adedeji
Hn II	Raschella, David
Hn III	Nuckols, Trevor
Hn IV	Lauzon, Elyse
Tp I	Marques, Pierre-Louis
Tp II	Stephenson, Stuart
Tp III	Goad, George
Tp IV	Brown, Joseph
Tb I	DeVere, Daniel
Tb II	Nissen, Andrew
Tb III	Peterson, Joseph
BTbn	Hagee, David
Tuba	Wiese, Bethany
Pc I	Kelly, Joseph
Pc II	Ritchie, James

TMC String Quartet Marathon Concerts
Monday, July 1, 2013 at 11:00 AM
Monday, July 1, 2013 at 2:30 PM
Tuesday, July 2, 2013 at 11:00 AM
Ozawa Hall

Haydn, Franz Joseph
String Quartet in E-flat, Op. 20 No. 1
Geber, David
Mendelssohn, Felix
Quartet in E minor, Op. 44 No. 2
Swensen, Ian

Ethelwynde Quartet

Vn I - Haydn	Hudson, Erica
Vn I - Mendelssohn	Kelley, Caitlin
Viola	Cheon, Sekyeong
Cello	Ryan, Patricia

Haydn, Franz Joseph
String Quartet in C, Op. 20 No. 2
Fischer, Norman
Schubert, Franz
Death and the Maiden
Swensen, Ian

Wyndhurst Quartet

Vn I - Haydn	Micheletti, Genevieve
Vn I - Schubert	Chodorowski, Autumn
Viola	Weber, Rainey
Cello	An, Grace

Haydn, Franz Joseph
String Quartet in G minor, Op. 20 No. 3
Fischer, Norman
Britten, Benjamin
Quartet No. 1
Tapping, Roger

Overleigh Quartet

Vn I - Haydn	Wey, Jennifer
Vn I - Britten	Peters, Sarah
Viola	Ferrillo, Mary
Cello	Christeson, Jesse

Haydn, Franz Joseph
String Quartet in D, Op. 20 No. 4
Jennings, Andy
Brahms, Johannes
Quartet in C minor, Op. 51 No. 1
Geber, David

Highlawn Quartet

Vn I - Haydn	Werts, Molly
Vn I - Brahms	Semes, Maria
Viola	Griffis, Anna
Cello	Vaughn, Clayton

Haydn, Franz Joseph
String Quartet in F minor, Op. 20 No. 5
Sokol, Mark
Britten, Benjamin
Quartet No. 2
Geber, David

Gusty Gables Quartet

Vn I - Haydn	Lee, KahYee
Vn I - Britten	Bennett, Samantha
Viola	Stone, Daniel
Cello	Monfredo, Clare

Haydn, Franz Joseph
String Quartet in A, Op. 20 No. 6
Geber, David
Brahms, Johannes
Quartet in A minor, Op. 51 No. 2
Rhodes, Sam

Bonnie Brae Quartet

Vn I - Haydn	Jasova, Ivana
Vn I - Brahms	Noone, Julia
Viola	Berretta, Camilla
Cello	Lee, Young Sook

Haydn, Franz Joseph
String Quartet in G, Op. 54 No. 1
Swensen, Ian
Beethoven, Ludwig van
String Quartet, Op. 132
Fischer, Norman

Maplehurst Quartet

Vn I - Haydn	Burton, Cynthia
Vn I - Beethoven	Roth, Lauren
Viola	Oka, Elizabeth
Cello	Grevin, Louise

CONTINUED NEXT PAGE

CONT'D

Haydn, Franz Joseph
String Quartet in C, Op. 54 No. 2
Tapping, Roger
Beethoven, Ludwig van
String Quartet, Op. 127
Jennings, Andy

The Dormers Quartet

Vn I - Haydn	Ramsey, Tara
Vn I - Beethoven	Blumenthal, Kelsey
Viola	Gilbert, Caroline
Cello	Benzakoun-Bloch, Yska

Haydn, Franz Joseph
String Quartet in E, Op. 54 No. 3
Rhodes, Sam
Ligeti, György
Quartet No. 1
Jennings, Andy

Sunnyridge Quartet

Vn I - Haydn	Hofmann, Thomas
Vn I - Ligeti	Vera, Matthew
Viola	Hochman, Adrienne
Cello	McNeeley, Francesca

Haydn, Franz Joseph
String Quartet in A, Op. 55 No. 1
Swensen, Ian
Schoenberg, Arnold
String Quartet No. 2
Fischer, Norman

Coldbrooke Quartet

Vn I - Haydn	Ito, Aika
Vn I - Schoenberg	Carson, Ben
Viola	Wiebe, Danielle
Cello	Nowik, Sofia

Haydn, Franz Joseph
String Quartet in F minor, Op. 55 No. 2
Sokol, Mark
Dvořák, Anton
Quartet in C, Op. 61
Rhodes, Sam

Ashintully Quartet

Vn I - Haydn	Nowik, Lucia
Vn I - Dvořák	Luu, Cheuk-Yin
Viola	Schwartz, Erica
Cello	Zucker, Matt

Haydn, Franz Joseph
String Quartet in B-flat, Op. 55 No. 3
Rhodes, Sam
Dvořák, Anton
Quartet in G, Op. 106
Sokol, Mark

Stonover Quartet

Vn I - Haydn	Wilmot, Melissa
Vn I - Dvořák	Varley, Tess
Viola	Hanson, Jacqueline
Cello	Flores, Diana

Haydn, Franz Joseph
String Quartet in C, Op. 76 No. 3
Tapping, Roger
Lutoslawski, Witold
String Quartet
Sokol, Mark

Shadow Brook Quartet

Vn I - Haydn	Atwood, Sarah
Vn I - Lutoslawski	Wojtkowski, Ludek
Viola	Perry, Evan
Cello	Carpenter, Thomas

Haydn, Franz Joseph
String Quartet in E-flat, Op. 76 No. 6
Jennings, Andy
Britten, Benjamin
Quartet No. 3
Tapping, Roger

Bellefontaine Quartet

Vn I - Haydn	Kumagai, Natsuki
Vn I - Britten	Daigle, Annie
Viola	Shack, Jacob
Cello	Kim, Dahae

TMC Vocal Concert
Wednesday, July 3, 2013 at 7:00 PM
Ozawa Hall

NOT IN PROGRAM ORDER

Britten, Benjamin **Folk Songs**	**Smith, Alan**	Tenor Tenor Piano	Bell, Isaiah Fuchs, Andrew Rucinski, Jessica
TBD **American folk songs**	**Iwama, Kayo**	Countertenor Tenor Piano	Moody, Daniel Menzies, David Kim, Yu Gyung
TBD **German folk songs**	**Hagegård, Håkan**	Baritone Piano	Nelson, Edward Lee, Cho Eun
Canteloube, Joseph **Selections from Chants d'Auvergne**	**Smith, Alan**	Countertenor Piano	Mercante, Augustine Lee, Cho Eun
Ravel, Maurice **Histoires naturelles**	**Griffiths, Ken**	Mezzo Baritone Voice Piano	Coil, Tammy McDonald, Conor Wu, Wei-Han
Schwantner, Joseph **Shadowinnower** **TBD Spanish folk songs**	**Upshaw, Dawn**	Soprano Piano	Rhie, Yungee Brown, Bretton
Schwantner, Joseph **Black Anemones** **TBD Spanish folk songs**	**Upshaw, Dawn**	Soprano Piano	Strickling, Laura Brown, Bretton
Poema en forma de canciones **Turina, Joaquín**	**Iwama, Kayo**	Tenor Piano	Hill, Jeffrey Lalog, Christina

TMC Prelude Concert
Saturday, July 6, 2013 at 6:00 PM
Ozawa Hall

Hindemith, Paul — **Solzhenitsyn, Ignat**
Sonata for 2 pianos
18

Pn I	Hsu, Andrew
Pn II	Dowling, Katherine

Schumann, Robert — **Griffiths, Ken** / **Smith, Alan**
Kerner Lieder
32

Baritone	Eddy, Steven
Baritone	Wyatt, Nathan
Piano	Kim, Yu Gyung
Piano	Wu, Wei-Han

Brahms, Johannes — **Solzhenitsyn, Ignat**
Variations on a Theme of Schumann, Op. 23
19

Pn I	Yang, Xiaohui
Pn II	Peh, Alex

TMC Chamber Concert
Sunday, July 7, 2013 at 10:00 AM
Ozawa Hall

Enescu, Georges
Dixtuor, Op. 14
13

TBA

Fl I	Popova, Masha
Fl II	Camuglia, Francesco
Oboe	Sanford, Geoffrey
EH	Upton, John
Cl I	Whitfield, Brad
Cl II	Diodati, John
Bn I	Brady, Andrew
Bn II	Maree, Sean
Hn I	Haseltine, Kevin
Hn II	Raschella, David

Headrick, Samuel
Concertante 314
11

Barker, Ed

Solo	Barker, Ed
Db 1 (I in trio)	Paer, Nathan
Db 2 (II in trio)	Andonova, Mariya-Andoniya
Db 3 (III in trio)	Chiarello, Michael
Db 4 (I in quartet)	Camhi, Zachery
Db 5 (II in quartet)	Cannon, Paul
Db 6 (III in quartet)	Hallas, Ian
Db 7 (IV in quartet)	Cathcart, Nicholas

KO, TONIA
still life crumbles
6

Lefkowitz, Ronan

Violin	Leslie, Matthew
Hpsi	Dowling, Katherine

Martinù, Bohuslav
Sextet for Piano and Winds
15

Henegar, Gregg

Piano	Peh, Alex
Flute	Sanborn, Adrian
Oboe	Kleiner, Martha
Cla	Almaguer, Samuel
Bn I	Pena, Jon
Bn II	Brady, Andrew

INTERMISSION

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CONT'D

Poulenc, Francis
Le travail du peintre
12

Smith, Alan

Baritone	Tinervia, David
Piano	Brown, Bretton

Janácek, Leoš
Mládi
18

Wayne, Michael

Flute	Roitstein, Matthew
Oboe	Sanford, Geoffrey
Cla	Campos Zamora, Gabriel
Bass Clarinet	Rothstein, Samuel
Bssn	Baker, Josh
Horn	Nuckols, Trevor

Wuorinen, Charles
Zoe
7

Fischer, Norman

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Va I	Pan, Jocelin
Va II	Oka, Elizabeth
Vc I	Benzakoun-Bloch, Yska
Vc II	Grevin, Louise

Mozart, Wolfgang Amadeus
Serenade No. 12 in C minor, K. 388
20

Svoboda, Richard

Ob I	Stair, Corbin
Ob II	Kleiner, Martha
Cl I	Campos Zamora, Gabriel
Cl II	Almaguer, Samuel
Bn I	Pena, Jon
Bn II	Baker, Josh
Hn I	Ogunfolu, Adedeji
Hn II	Lauzon, Elyse

Tanglewood for Kids
Sunday, July 7, 2013 at 1:00 PM
Chamber Music Hall

Barber, Samuel
Summer Music
13

Meyers, Cynthia

Flute	Camuglia, Francesco
Oboe	Stair, Corbin
Cla	Whitfield, Brad
Bssn	Maree, Sean
Horn	Ogunfolu, Adedeji

TMCO Prelude Concert
Monday, July 8, 2013 at 6:00 PM
Ozawa Hall

Bartok, Bela Sonata	Solzhenitsyn, Ignat	Piano	Suh, Hyung-Min
Crumb, George A Little Suite for Christmas	Solzhenitsyn, Ignat	Piano	Peh, Alex
Copland, Aaron Piano Variations	Solzhenitsyn, Ignat	Piano	Hsu, Andrew
Bartok, Bela Out of Doors	Solzhenitsyn, Ignat	Piano	Yang, Xiaohui

TMC Vocal Composition Project **NOT IN PROGRAM ORDER**
Wednesday, July 10, 2013 at 8:00 PM
Ozawa Hall

ANTONELLIS, EVAN	Harbison, John Upshaw, Dawn	Mezzo Piano	Maysek, Katherine Lalog, Christina
CHUN, YIE EUN	Harbison, John Upshaw, Dawn	Soprano Piano	Bachrach, Kristina Kim, Yu Gyung
HEIDELBERGER, NATHAN	Harbison, John Upshaw, Dawn	Mezzo Alto Flute Piano	Coil, Tammy Heide, Henrik Lee, Cho Eun
HONSTEIN, ROBERT	Harbison, John Upshaw, Dawn	Soprano Viola Piano	Aszodi, Jessica Pan, Jocelin Brown, Bretton
KO, TONIA	Harbison, John Upshaw, Dawn	Mezzo Piano	Malk, Samantha Rucinski, Jessica
YOUNG, NINA C.	Harbison, John Upshaw, Dawn	Soprano Viola Piano	Marquis, Marie Pan, Jocelin Wu, Wei-Han

BSO Prelude Concert
Friday July 12, 2013 at 6:00 PM
Ozawa Hall

PROGRAM TO INCLUDE:

Britten, Benjamin Gemini Variations	NA	Flute Violin Pn I Pn II	Foreman, Clint Cherry, Glen Dowling, Katherine Namoradze, Nicolas

TMC Conducting Class
Saturday, July 13, 2013 at 3:00 PM
Tuesday, July 16, 2013 at 7:00 PM
Thursday, July 18, 2013 at 10:00 AM
Maple Studio

Beethoven, Ludwig van
Symphony No. 8

Dvorak, Anton
Symphony No. 8

Asbury, Stefan

Violin TBD	Leslie, Matthew
Violin TBD	Silver, Sarah
Viola	Pan, Jocelin
Cello	Dahlberg, Michael
Piano	Dowling, Katherine

TMC Prelude Concert
Saturday, July 13, 2013 at 6:00 PM
Ozawa Hall

Barber, Samuel
Summer Music
13

Meyers, Cynthia

Flute	Camuglia, Francesco
Oboe	Stair, Corbin
Cla	Whitfield, Brad
Bssn	Maree, Sean
Horn	Ogunfolu, Adedeji

Dahl, Ingolf
Music for Brass
15

Oft, Toby

Horn	Raschella, David
Tp I	Marques, Pierre-Louis
Tp II	Goad, George
Tbone	Peterson, Joseph
BTbn	Hagee, David

Stravinsky, Igor
Apollon Musagète
30

Silverstein, Joseph

Vn1 1a	Bennett, Samantha
Vn1 1b	Atwood, Sarah
Vn1 2a	Daigle, Annie
Vn1 2b	Wey, Jennifer
Vn1 3a	Varley, Tess
Vn1 3b	Peters, Sarah
VnII 1a	Wojtkowski, Ludek
VnII 1b	Luu, Cheuk-Yin
VnII 2a	Kelley, Caitlin
VnII 2b	Hudson, Erica
VnII 3a	Chodorowski, Autumn
VnII 3b	Micheletti, Genevieve
Va 1a	Stone, Daniel
Va 1b	Perry, Evan
Va 2a	Berretta, Camilla
Va 2b	Hanson, Jacqueline
Va 3a	Cheon, Sekyeong
Vc1 1a	Ryan, Patricia
Vc1 1b	Christeson, Jesse
Vc1 2a	Monfredo, Clare
Vc2 1a	Flores, Diana
Vc2 1b	An, Grace
Vc2 2a	Zucker, Matt
Db 1a	Cannon, Paul
Db 1b	Andonova, Mariya-Andoniya
Db 2a	Camhi, Zachery

TMC Chamber Concert
Sunday, July 14, 2013 at 10:00 AM
Ozawa Hall

Arnold, Malcolm
Brass Quintet No. 1, Op. 73
13

Roylance, Michael

Horn	Rainey, Jaclyn
Tp I	Girard, Dylan
Tp II	Stephenson, Stuart
Tbone	DeVere, Daniel
Tuba	Wiese, Bethany

Berg, Alban
Lyric Suite
28

Jennings, Andy

Mvts 1&2

Vn I	Semes, Mana
Vn II	Lee, KahYee
Viola	Schwartz, Erica
Cello	Lee, Young Sook

Mvts 3&4

Vn I	Noone, Julia
Vn II	Nowik, Lucia
Viola	Ferrillo, Mary
Cello	Carpenter, Thomas

Mvts 5&6

Vn I	Jasova, Ivana
Vn II	Wilmot, Melissa
Viola	Shack, Jacob
Cello	Vaughn, Clayton

CHUN, YIE EUN
L'invitation au voyage
8

Hall, Linda
Shelton, Lucy
Fischer, Norman

Soprano	Rhie, Yungee
Flute	Heide, Henrik
Viola	Pan, Jocelin
Cello	Fischer, Norman
Harp	Guo, Yue
Piano	Lalog, Chnstina

INTERMISSION

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CONT'D

Britten, Benjamin **Griffiths, Ken**
Canticle I: My Beloved is Mine, Op. 40
8

Tenor	Bell, Isaiah
Piano	Brown, Bretton

Britten, Benjamin **Smith, Alan**
Canticle II: Abraham and Isaac, Op. 51
17

Countertenor	Moody, Daniel
Tenor	Barbato, James
Piano	Rucinski, Jessica

Britten, Benjamin **Upshaw, Dawn**
Canticle III: Still Falls the Rain, Op. 55
12

Tenor	Fuchs, Andrew
Horn	Lauzon, Elyse
Piano	Kim, Yu Gyung

Britten, Benjamin **Hall, Linda**
Canticle IV: Journey of the Magi, Op. 86
12

Countertenor	Mercante, Augustine
Tenor	Menzies, David
Baritone	McDonald, Conor
Piano	Lalog, Christina

Britten, Benjamin **Iwama, Kayo**
Canticle V: The Death of Saint Narcissus, Op. 89
8

Tenor	Menzies, David
Harp	Taubl, Annabelle

TMCO Prelude Concert
Monday, July 15, 2013 at 6:00 PM
Ozawa Hall

Reinecke, Carl **Solzhenitsyn, Ignat**
Trio in A minor, Op. 188
20

Oboe	Kleiner, Martha
Horn	Haseltine, Kevin
Piano	Peh, Alex

Britten, Benjamin **Watkins, Howard**
Three Songs for Les Illuminations

Soprano	Aszodi, Jessica
Piano	Lee, Cho Eun

TBD **Smith, Alan**
Songs on texts of Verlaine

Baritone	Nelson, Edward
Piano	Wu, Wei-Han

TMC Conducting Class
Friday, July 19, 2013 at 1:30 PM
Maple Studio

Copland, Aaron — **Asbury, Stefan**
Appalachian Spring

Vn1 1a	Silver, Sarah
Vn1 1b	Noone, Julia
VnII 1a	Leslie, Matthew
VnII 1b	Semes, Maria
Va 1a	Pan, Jocelin
Va 1b	Gilbert, Caroline
Vc 1a	Dahlberg, Michael
Vc 1b	An, Grace
Db	Andonova, M-A
Flute	Heide, Henrik
Cla	Goldman, Daniel
Bssn	Brady, Andrew
Piano	Namoradze, Nicolas

BSO Prelude Concert
Friday July 19, 2013 at 6:00 PM
Ozawa Hall

PROGRAM TO INCLUDE:

de Falla, Manuel (arr. Dejardin) — **Watkins, Howard**
Jota

Mezzo	Nelson, Reilly
Vc	Dejardin, Blaise
Vc	Esbensen, Adam
Vc	Jojatu, Mihail
Vc	Lecarme, Alexandre

TMC Composer as Conductor Project
Wednesday, July 17, 2013 at 10:00 AM
Thursday, July 18, 2013 at 4:00 PM
Saturday, July 20, 2013 at 2:00 PM
Theatre; Ozawa Hall (Saturday only)

TMC Composers

Asbury, Stefan
Harbison, John

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael
Flute	Heide, Henrik
Cla	Goldman, Daniel
Perc	Taylor, Nicholas
Piano	Dowling, Katherine

TMC Prelude Concert
Saturday, July 20, 2013 at 6:00 PM
Ozawa Hall

Poulenc, Francis
Sonata for horn, trumpet, and trombone
8

Martin, Michael

Horn	Nuckols, Trevor
Trpt	Brown, Joseph
Tbone	Nissen, Andrew

Dutilleux, Henri
Les Citations
12

Levy, Benjamin

Oboe	Upton, John
Db	Cathcart, Nicholas
Perc	Kelly, Joseph
Hpsi	Yang, Xiaohui

Beethoven, Ludwig van
String Quartet, Op. 132
44

Fischer, Norman

Vn I	Roth, Lauren
Vn II	Burton, Cynthia
Viola	Oka, Elizabeth
Cello	Grevin, Louise

TMC Chamber Concert
Sunday, July 21, 2013 at 10:00 AM
Ozawa Hall

Brahms, Johannes — **Solzhenitsyn, Ignat**
Piano Trio in B major [original version]
31

Violin	Kumagai, Natsuki
Cello	Kim, Dahae
Piano	Hsu, Andrew

Ligeti, György — **Jennings, Andy**
String Quartet No. 1
23

Vn I	Vera, Matthew
Vn II	Hofmann, Thomas
Viola	Hochman, Adrienne
Cello	McNeeley, Francesca

INTERMISSION

YOUNG, NINA C. — **TBA**
Remains
10

Pn I	Dowling, Katherine
Pn II	Namoradze, Nicolas
Pc I	DeRoche, Jeffrey
Pc II	Pichardo-Rosenthal, Andres

Beethoven, Ludwig van — **Jennings, Andy**
String Quartet, Op. 127
37

Vn I	Blumenthal, Kelsey
Vn II	Ramsey, Tara
Viola	Gilbert, Caroline
Cello	Benzakoun-Bloch, Yska

TMC Vocal Concert
Sunday, July 21, 2013 at 7:00 PM
Ozawa Hall

Bach, Johann Sebastian — **Harbison, John**
Cantata BWV 60 — **Shelton, Lucy**
13

Mezzo	Coil, Tammy
Tenor	Barbato, James
Baritone	Eddy, Steven
Vn I	Jasova, Ivana
Vn II	Nowik, Lucia
Viola	Shack, Jacob
Cello	Lee, Young Sook
Db	Chiarello, Michael
Oboe d'amore I	Kleiner, Martha
Oboe d'amore II	Sanford, Geoffrey
Horn	Haseltine, Kevin
Organ and Reh Pno	Rucinski, Jessica

Schoenberg, Arnold — **Fischer, Norman**
String Quartet No. 2 — **Shelton, Lucy**
30

Soprano	Bachrach, Kristina
Vn I	Carson, Ben
Vn II	Ito, Aika
Viola	Wiebe, Danielle
Cello	Nowik, Sofia
Reh Pno	Wu, Wei-Han

INTERMISSION

Tchaikovsky, Peter Ilyich — **Smith, Alan**
Four Songs

Mezzo	Malk, Samantha
Piano	Kim, Yu Gyung

Tchaikovsky, Peter Ilyich — **Griffiths, Ken**
Three duets from Op. 46

Soprano	Marquis, Marie
Mezzo	Maysek, Katherine
Piano	Brown, Bretton

Rachmaninoff, Sergei — **Griffiths, Ken**
Duets

Soprano	Marquis, Marie
Baritone	Wyatt, Nathan
Piano	Wu, Wei-Han

Rachmaninoff, Sergei — **Griffiths, Ken**
Rimsky-Korsakov, Nicolai
Heine Settings

Tenor	Hill, Jeffrey
Piano	Lee, Cho Eun

Sviridov, Georgy — **Shelton, Lucy**
Iago's two drinking songs, from Othello

Baritone	Wyatt, Nathan
Piano	Lalog, Christina

Sviridov, Georgy — **Griffiths, Ken**
Desdemona's Willow Songs, from Othello

Mezzo	Maysek, Katherine
Piano	Wu, Wei-Han

Kabalevsky, Dmitry — **Shelton, Lucy**
Three sonnets

Baritone	Tinervia, David
Piano	Rucinski, Jessica

TMC Conducting Class
Monday, July 22, 2013 at 2:00 PM
Maple Studio

Tchaikovsky, Peter Ilyich
Violin Concerto

Asbury, Stefan

Solo	Putnam, Wendy
Violin TBD	Leslie, Matthew
Violin TBD	Silver, Sarah
Viola	Pan, Jocelin
Cello	Dahlberg, Michael
Piano	Namoradze, Nicolas

TMCO Prelude Concert
Monday, July 22, 2013 at 6:00 PM
Ozawa Hall

Debussy, Claude
Danses sacrée et profane
9

Solzhenitsyn, Ignat

Pn I	Dowling, Katherine
Pn II	Namoradze, Nicolas

Debussy, Claude
En blanc et noir
15

Solzhenitsyn, Ignat

Pn I	Yang, Xiaohui
Pn II	Suh, Hyung-Min

Debussy, Claude
Jeux
13

Solzhenitsyn, Ignat

Pn I	Namoradze, Nicolas
Pn II	Dowling, Katherine

Debussy, Claude
Six epigraphes antiques
17

Solzhenitsyn, Ignat

Pn I	Peh, Alex
Pn II	Hsu, Andrew

TMC Prelude Concert
Saturday, July 27, 2013 at 6:00 PM
Theatre

Hummel, Johann
Quintet in E-flat, Op. 87
20

Miller, Jonathan

Violin	Wojtkowski, Ludek
Viola	Perry, Evan
Cello	Zucker, Matt
Db	Camhi, Zachery
Piano	Hsu, Andrew

Bartok, Bela
Contrasts
22

Ax, Emanuel
Martin, Thomas

Violin	Wey, Jennifer
Cla	Diodati, John
Piano	Peh, Alex

Martin, Frank
Rhapsodie
12

Gazouelas, Ed

Vn I	Luu, Cheuk-Yin
Vn II	Atwood, Sarah
Va I	Griffis, Anna
Va II	Berretta, Camilla
Db	Cannon, Paul

TMC Chamber Concert
Sunday, July 28, 2013 at 10:00 AM
Theatre

Beethoven, Ludwig van
String Quartet, Op. 135

Ansell, Steven

Vn I	Werts, Molly
Vn II	Daigle, Annie
Viola	Weber, Rainey
Cello	Christeson, Jesse

HEIDELBERGER, NATHAN
Halve Time

Lecarme, Alexandre

Violin	Silver, Sarah
Cello	Dahlberg, Michael
Cla	Goldman, Daniel
Piano	Dowling, Katherine

Ives, Charles
Piano Trio

Drury, Stephen

Violin	Kelley, Caitlin
Cello	Flores, Diana
Piano	Suh, Hyung-Min

INTERMISSION

Schubert, Franz
Songs TBD
13

Griffiths, Ken

Mezzo	Nelson, Reilly
Countertenor	Mercante, Augustine
Piano	Brown, Bretton

ANTONELLIS, EVAN
Multiple Histories/Lost Childhood Sing-Alongs
11

Bauch, Dan

Piano	Dowling, Katherine
Solo Perc	Kelly, Joseph
Pc I	DeRoche, Jeffrey
Pc II	Verduin, Scott
Pc III	Taylor, Nicholas
Pc IV	Pichardo-Rosenthal, Andres

Mozart, Wolfgang Amadeus
Piano Concerto K. 415
26

Ax, Emanuel
Eschenbach, Christoph

Piano	Yang, Xiaohui
Vn I	Wilmot, Melissa
Vn II	Lee, KahYee
Viola	Hochman, Adrienne
Cello	Carpenter, Thomas

TMC Opera & Mark Morris Dance Group
Wednesday, July 31, 2013 at 7:30 PM
Thursday, August 1, 2013 at 7:30 PM
Ozawa Hall

Britten, Benjamin
Curlew River
68

Morris, Mark
Hall, Linda
Watkins, Howard

Traveller	Tinervia, David
Ferryman	Nelson, Edward
Leader / Abbott	Wyatt, Nathan
Madwoman	Bell, Isaiah
Boy / Acolyte	Moody, Daniel
Chorus of Pilgrims	Fuchs, Andrew
Chorus of Pilgrims	Menzies, David
Chorus of Pilgrims	Barbato, James
Chorus of Pilgrims	Eddy, Steven
Chorus of Pilgrims	McDonald, Conor
Chorus of Pilgrims	Ryan, Cairan
Chorus of Pilgrims	Krohg, Erik
Chorus of Pilgrims	Buffett, John
Viola	Ferrillo, Mary
Db	Paer, Nathan
Flute	Roitstein, Matthew
Horn	Rainey, Jaclyn
Perc	Ritchie, James
Harp	Taubl, Annabelle
Organ and Reh Pno	Lalog, Christina
Reh Pno	Kim, Yu Gyung

INTERMISSION

CONTINUED NEXT PAGE

CONT'D

Purcell, Henry
Dido & Aeneas
56

Morris, Mark
Asbury, Stefan
Hall, Linda
Watkins, Howard

Dido/Sorceress	Malk, Samantha
Aeneas	Eddy, Steven
Belinda	Marquis, Marie
1st Witch/Chorus	Aszodi, Jessica
2nd Witch/Chorus	Maysek, Katherine
2nd Woman/Chorus	Bachrach, Kristina
Sailor/Chorus	Fuchs, Andrew
Spirit/Chorus	Moody, Daniel
Chorus	Rhie, Yungee
Chorus	Coil, Tammy
Chorus	Hill, Jeffrey
Chorus	Menzies, David
Chorus	Ryan, Cairan
Chorus	Krohg, Erik
Chorus	Buffett, John
Vn1 1a	Carson, Ben
Vn1 1b	Noone, Julia
Vn1 2a	Lee, KahYee
Vn1 2b	Semes, Maria
VnII 1a	Kumagai, Natsuki
VnII 1b	Nowik, Lucia
VnII 2a	Wilmot, Melissa
Va 1a	Oka, Elizabeth
Va 1b	Stone, Daniel
Cello	McNeeley, Francesca
Db	Hallas, Ian
Hpsi and Reh Pno	Lee, Cho Eun

TMC Prelude Concert
Saturday, August 3, 2013 at 6:00 PM
Ozawa Hall

Beethoven, Ludwig van
Serenade in D, Op. 25
25

Rowe, Elizabeth

Flute	Popova, Masha
Violin	Semes, Maria
Viola	Shack, Jacob

Françaix, Jean
Duo Baroque
18

Seeber, Todd
Allen, Nancy

Harp	Guo, Yue
Db	Hallas, Ian

Strauss, Richard
Metamorphosen
25

Fischer, Norman

Vn I	Bennett, Samantha
Vn II	Hudson, Erica
Va I	Hanson, Jacqueline
Va II	Schwartz, Erica
Vc I	Monfredo, Clare
Vc II	Vaughn, Clayton
Db	Chiarello, Michael

TMC Chamber Concert
Sunday, August 4, 2013 at 10:00 AM
Ozawa Hall

Beethoven, Ludwig van
Viola Quintet, Op. 29
34

Jennings, Andy

Vn I	Peters, Sarah
Vn II	Micheletti, Genevieve
Va I	Stone, Daniel
Va II	Cheon, Sekyeong
Cello	Ryan, Patricia

Lutoslawski, Witold
Preludes and Fugue
34

Jennings, Andy

Vn 1	Vera, Matthew
Vn 2	Hofmann, Thomas
Vn 3	Roth, Lauren
Vn 4	Burton, Cynthia
Vn 5	Ramsey, Tara
Vn 6	Blumenthal, Kelsey
Vn 7	Ito, Aika
Va 1	Gilbert, Caroline
Va 2	Griffis, Anna
Va 3	Weber, Rainey
Vc 1	Kim, Dahae
Vc 2	Nowik, Sofia
Db	Cathcart, Nicholas

INTERMISSION

HONSTEIN, ROBERT
Is it auburn?
8

Drury, Stephen

Violin	Leslie, Matthew
Cello	Dahlberg, Michael
Piano	Dowling, Katherine
Perc	Verduin, Scott

Beethoven, Ludwig van
Piano Concerto No. 4
34

Ohlsson, Garrick
Wolfe, Lawrence

Piano	Suh, Hyung-Min
Vn I	Varley, Tess
Vn II	Chodorowski, Autumn
Va I	Wiebe, Danielle
Va II	Oka, Elizabeth
Cello	An, Grace
Db	Andonova, M-A

TOP Chamber Concert
Tuesday, August 6, 2013 at 2:30 PM
Ozawa Hall

BSO / TMC cello ensemble

Cello	An, Grace
Cello	Benzakoun-Bloch, Yska
Cello	Carpenter, Thomas
Cello	Christeson, Jesse
Cello	Flores, Diana
Cello	Grevin, Louise
Cello	Kim, Dahae
Cello	Lee, Young Sook
Cello	McNeeley, Francesca
Cello	Monfredo, Clare
Cello	Nowik, Sofia
Cello	Ryan, Patricia
Cello	Vaughn, Clayton
Cello	Zucker, Matt

TOP Chamber Concert
Tuesday, August 6, 2013 at 3:30 PM
Ozawa Hall

Wagner (arr. Liszt) **Solzhenitsyn, Ignat**
O du mein holder Abendstern aus Tannhäuser
7
Verdi (arr. Liszt)
Don Carlos Coro e Marcia funebre
7

Piano	Yang, Xiaohui

Wagner (arr. Liszt) **Solzhenitsyn, Ignat**
Am stillen Herd aus Die Meistersinger
8
Verdi (arr. Liszt)
Rigoletto Paraphrase de Concert
7

Piano	Peh, Alex

Wagner (arr. Liszt) **Solzhenitsyn, Ignat**
Spinnerlied aus Der fliegende Holländer
7
Verdi (arr. Liszt)
Aida Danza sacra e duetto finale
11

Piano	Suh, Hyung-Min

Wagner (arr. Liszt) **Solzhenitsyn, Ignat**
Feierlicher Marsch zum heiligen Graal aus Parsifal
9
Verdi (arr. Liszt)
Miserere du Trovatore
9

Piano	Hsu, Andrew

TOP Vocal Concert
Tuesday, August 6, 2013 at 5:00 PM
Ozawa Hall

Cabaret Songs	**Smith, Alan**	Soprano	Rhie, Yungee
		Piano	Kim, Yu Gyung
Cabaret Songs	**Smith, Alan**	Soprano	Strickling, Laura
		Piano	Lalog, Christina
Cabaret Songs	**Iwama, Kayo**	Tenor	Fuchs, Andrew
		Piano	Lee, Cho Eun
Cabaret Songs	**Smith, Alan**	Tenor	Menzies, David
		Piano	Wu, Wei-Han
Cabaret Songs	**Iwama, Kayo**	Baritone	Eddy, Steven
		Piano	Lalog, Christina
Cabaret Songs	**Iwama, Kayo**	Baritone	McDonald, Conor
		Piano	Kim, Yu Gyung

TOP Fanfares
Tuesday, August 6, 2013 at 8:00 PM
Shed

Brass Fanfares TBD	**TBD**	Conductor	Bloch, Alexandre
		Conductor	Kirov, Stilian
		Conductor	McAuley, Ciaran
		Horn	Haseltine, Kevin
		Horn	Lauzon, Elyse
		Horn	Nuckols, Trevor
		Horn	Ogunfolu, Adedeji
		Horn	Rainey, Jaclyn
		Horn	Raschella, David
		Trpt	Brown, Joseph
		Trpt	Girard, Dylan
		Trpt	Goad, George
		Trpt	Marques, Pierre-Louis
		Trpt	Stephenson, Stuart
		Tbone	DeVere, Daniel
		Tbone	Nissen, Andrew
		Tbone	Peterson, Joseph
		BTbn	Hagee, David
		Tuba	Wiese, Bethany
		Timp	TBD
		Perc	TBD
		Perc	TBD

FCM Prelude Concert
Thursday, August 8, 2013 at 6:00 PM
Ozawa Hall

Carter, Elliott
String Quartet No. 1
40

Fischer, Norman

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael

FCM Chamber Concert
Thursday, August 8, 2013 at 8:00 PM
Ozawa Hall

Mason, Christian
The Years of Light
10

Asbury, Stefan
Mason, Christian

Conductor	TBA
Soprano	Aszodi, Jessica
Mezzo	Maysek, Katherine
Vc I	Vaughn, Clayton
Vc II	Flores, Diana
Vc III	Carpenter, Thomas
Fl I	Heide, Henrik
Fl II	Roitstein, Matthew
Fl III	Daniels, Pam
Cl I	Diodati, John
Cl II	Cho, Jong-Hyun
Tp I	Beach, Ryan
Tp II	Brown, Joseph
Harp	Taubl, Annabelle
Perc	Taylor, Nicholas
Piano	Peh, Alex
Reh Pno	Kim, Yu Gyung
Harmonica	Brady, Andrew
Harmonica	Goldman, Daniel
Harmonica	Kelly, Joseph
Harmonica	Lauzon, Elyse
Harmonica	Maree, Sean
Harmonica	Nissen, Andrew
Harmonica	Pichardo-Rosenthal, Andres
Harmonica	Rainey, Jaclyn
Harmonica	Ritchie, James
Harmonica	Rothstein, Samuel
Harmonica	Stair, Corbin
Harmonica	Upton, John

CONTINUED NEXT PAGE

CONT'D

Stroppa, Marco
Let Me Sing Into Your Ear
24

Asbury, Stefan
Stroppa, Marco

Conductor	TBA
Solo	Marelli, Michele
Vn1 1a	Werts, Molly
Vn1 1b	Chodorowski, Autumn
Vn1 2a	Lee, KahYee
Vn1 2b	Daigle, Annie
Vn1 3a	Peters, Sarah
Vn1 3b	Wilmot, Melissa
Vn1 4a	Jasova, Ivana
Vn1 4b	Wey, Jennifer
VnII 1a	Blumenthal, Kelsey
VnII 1b	Varley, Tess
VnII 2a	Hudson, Erica
VnII 2b	Carson, Ben
VnII 3a	Noone, Julia
VnII 3b	Kelley, Caitlin
Va 1a	Berretta, Camilla
Va 1b	Hanson, Jacqueline
Va 2a	Perry, Evan
Va 2b	Griffis, Anna
Va 3a	Weber, Rainey
Vc 1a	Vaughn, Clayton
Vc 1b	Flores, Diana
Vc 2a	Carpenter, Thomas
Vc 2b	Christeson, Jesse
Db 1a	Paer, Nathan
Db 1b	Cannon, Paul
Fl I	Roitstein, Matthew
Fl II	Daniels, Pam
Oboe	Stair, Corbin
Oboe	Upton, John
Cl I	Cho, Jong-Hyun
Cl II/Bass	Rothstein, Samuel
Bn I	Maree, Sean
Bn II	Brady, Andrew
Hn I	Rainey, Jaclyn
Hn II	Lauzon, Elyse
Tp I	Beach, Ryan
Tp II	Brown, Joseph
Tbone	Nissen, Andrew
Tbone	Tyler, Mary
Tuba	Culp, Trevor
Electronics	Stroppa, Marco

INTERMISSION

CONTINUED NEXT PAGE

CONT'D

Carter, Elliott
Instances
8

Asbury, Stefan

Conductor	TBA
Vn1 1a	Chodorowski, Autumn
Vn1 1b	Werts, Molly
Vn1 2a	Daigle, Annie
Vn1 2b	Lee, KahYee
Vn1 3a	Wilmot, Melissa
Vn1 3b	Peters, Sarah
VnII 1a	Varley, Tess
VnII 1b	Blumenthal, Kelsey
VnII 2a	Carson, Ben
VnII 2b	Hudson, Erica
VnII 3a	Kelley, Caitlin
VnII 3b	Noone, Julia
Va 1a	Weber, Rainey
Va 1b	Griffis, Anna
Va 2a	Ferrillo, Mary
Va 2b	Berretta, Camilla
Vc 1a	Flores, Diana
Vc 1b	Vaughn, Clayton
Vc 2a	Christeson, Jesse
Vc 2b	Carpenter, Thomas
Db 1a	Paer, Nathan
Db 1b	Hallas, Ian
Fl I	Heide, Henrik
Fl II	Roitstein, Matthew
Ob I	Upton, John
Ob II	Stair, Corbin
Cl I	Diodati, John
Cl II/Bass	Cho, Jong-Hyun
Bn I	Brady, Andrew
Bn II	Maree, Sean
Hn I	Lauzon, Elyse
Hn II	Rainey, Jaclyn
Trpt	Brown, Joseph
Tbone	Nissen, Andrew
Perc: Principal	Taylor, Nicholas
Perc: Section	Pichardo-Rosenthal, Andres
Piano	Yang, Xiaohui

CONTINUED NEXT PAGE

CONT'D

Lachenmann, Helmut
Zwei Gefuehle
20

Asbury, Stefan
Drury, Stephen
Schwartz, Benjamin

Conductor	Asbury, Stefan
Narrator	Church, Brian
Vn I	Chodorowski, Autumn
Vn II	Varley, Tess
Va I	Perry, Evan
Va II	Hanson, Jacqueline
Vc I	Monfredo, Clare
Vc II	An, Grace
Db	Cannon, Paul
Fl I	Heide, Henrik
Fl II	Daniels, Pam
Oboe	Stair, Corbin
Bass Clarinet	Rothstein, Samuel
Bb Contrabass	Cho, Jong-Hyun
Bssn	Brady, Andrew
Tp I	Brown, Joseph
Tp II	Beach, Ryan
Tbone	Tyler, Mary
Tuba	Culp, Trevor
Perc; Principal	Kelly, Joseph
Perc; Section	Pichardo-Rosenthal, Andres
Piano	Hsu, Andrew
Harp	Taubl, Annabelle
Guitar	Stragier, Maarten

FCM Chamber Concert
Friday, August 9, 2013 at 2:30 PM
Ozawa Hall

Carter, Elliott
Epigrams
5

Aimard, Pierre-Lauren

Violin	Silver, Sarah
Cello	Dahlberg, Michael
Piano	Aimard, Pierre-Laurent

Lachenmann, Helmut
Grido
23

NA

The Jack Quartet

Stroppa, Marco
Traietorria
46

NA

Piano	Aimard, Pierre-Laurent
Electronics	Stroppa, Marco

FCM Prelude Concert
Saturday, August 10, 2013 at 6:00 PM
Ozawa Hall

Stroppa, Marco
Ossia
18

Jennings, Andy
Stroppa, Marco

Violin	Leslie, Matthew
Cello	Grevin, Louise
Piano	Dowling, Katherine

Lachenmann, Helmut
Got Lost
35

NA

Soprano	Keusch, Elizabeth
Piano	Drury, Stephen

Carter, Elliott
90+; Retrouvailles, Tri-Tributes
21

NA

Piano	Aimard, Pierre-Laurent

FCM Chamber Concert
Sunday, August 11, 2013 at 10:00 AM
Ozawa Hall

Ligeti, Gyorgy
Monument; Self portrait; Movement
17

Drury, Stephen
Aimard, Pierre-Lauren

Pn I	Namoradze, Nicolas
Pn II	Dowling, Katherine

Nancarrow, Colin
Study No. 6 & 7 for two pianos
(transcribed Adés)
15

Drury, Stephen
Aimard, Pierre-Lauren

Pn I	Dowling, Katherine
Pn II	Namoradze, Nicolas

Stroppa, Marco
Aye, There's the Rub

NA

Cello	Katz, Mickey

INTERMISSION

Reich, Steve
Music for Eighteen Musicians
56

Drury, Stephen
Shelton, Lucy

Voice 1	Rhie, Yungee
Voice 2	Marquis, Marie
Voice 3	Bachrach, Kristina
Voice 4	Nelson, Reilly
Violin	Jasova, Ivana
Cello	McNeeley, Francesca
Cl I	Goldman, Daniel
Cl II	Rothstein, Samuel
Pn I	Suh, Hyung-Min
Pn II	Yang, Xiaohui
Pn III	Wu, Wei-Han
Pn IV	Lee, Cho Eun
Pn IV / 2	Drury, Stephen
Marimba 1	Pichardo-Rosenthal, Andres
Marimba 2	Kelly, Joseph
Xylophone 1	Ritchie, James
Xylophone 2	Taylor, Nicholas
Vibraphone	Nickson, George
Marimba 3	Crummel, Chad
Marimba 3 / Player 2	Dodds, Peter
Marimba 3 / Player 3	Wallen, Gary

Composition Project Performance
Saturday, August 17, 2013 at 11:00 AM
Ozawa Hall

TMC COMPOSITION FELLOWS — **Gandolfi, Michael**
Piece-a-Day

Violin	Silver, Sarah
Violin	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael
Flute	Heide, Henrik
Cla	Goldman, Daniel

TMC Prelude Concert
Saturday, August 17, 2013 at 6:00 PM
Ozawa Hall

Beethoven, Ludwig van — **Solzhenitsyn, Ignat**
Sonata for piano, four hands, in D, Op. 6
6

Pn I	Suh, Hyung-Min
Pn II	Peh, Alex

Schubert, Franz — **Solzhenitsyn, Ignat**
Fugue in E minor, D. 952
4

Pn I	Peh, Alex
Pn II	Suh, Hyung-Min

Mozart, Wolfgang Amadeus — **Solzhenitsyn, Ignat**
Fugue in G minor
6

Pn I	Yang, Xiaohui
Pn II	Hsu, Andrew

Mozart, Wolfgang Amadeus — **Solzhenitsyn, Ignat**
Sonata in B-flat, for piano four hands, K. 358
13

Pn I	Hsu, Andrew
Pn II	Yang, Xiaohui

Mozart & Beethoven — **Iwama, Kayo**
Songs TBD
13

Mezzo	Maysek, Katherine
Countertenor	Moody, Daniel
Piano	Brown, Bretton

Haydn, Franz Joseph — **Solzhenitsyn, Ignat**
String Quartet in B minor, Op. 64 No. 2
19

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael

TMC Chamber Concert

NOT IN PROGRAM ORDER

Sunday, August 18, 2013 at 10:00 AM
Ozawa Hall

Britten, Benjamin **On This Island**	**Iwama, Kayo**	Soprano	Bachrach, Kristina
		Soprano	Rhie, Yungee
		Piano	Rucinski, Jessica
TBD English songs	**Iwama, Kayo**	Soprano	Strickling, Laura
		Piano	Rucinski, Jessica
TBD English songs	**Smith, Alan**	Baritone	McDonald, Conor
		Piano	Lee, Cho Eun
TBD English songs	**Iwama, Kayo**	Mezzo	Nelson, Edward
		Piano	Rucinski, Jessica
Britten, Benjamin **Selections from Seven Sonnets of Michelangelo**	**Smith, Alan**	Tenor	Menzies, David
		Piano	Kim, Yu Gyung
TBD Italian songs	**Watkins, Howard**	Soprano	Marquis, Marie
		Mezzo	Nelson, Reilly
		Piano	Lee, Cho Eun
TBD Italian songs	**Smith, Alan**	Soprano	Aszodi, Jessica
		Piano	Lalog, Christina
TBD Italian songs	**Smith, Alan**	Tenor	Hill, Jeffrey
		Piano	Wu, Wei-Han

TMC Vocal Prelude

Sunday, August 18, 2013 at 1:00 PM
Ozawa Hall

Schubert, Franz **Winterreise**	**Hagegård, Håkan**	Mezzo	Malk, Samantha
		Tenor	Fuchs, Andrew
		Baritone	Eddy, Steven
		Baritone	Tinervia, David
		Baritone	Wyatt, Nathan
		Piano	Brown, Bretton
		Piano	Lalog, Christina

Tanglewood
MUSIC CENTER

2013 TMC Regular Bus Schedule

BUS STOPS:

MHS:	Front Circle outside main entrance
TWD - Main Gate:	Across lot from Glass House in front of West Main Lot.
TWD - Ozawa:	At entrance to Ozawa Hall loading dock in the Hickory Parking Lot. Busses rest here between runs.

BUS ROUTES

Regular Bus Inbound (to TWD)- will stop at both OZAWA and the MAIN GATE. See below for Concert Bus route.

Regular Bus Outbound (to MHS) - will leave from OZAWA, will **NOT** stop at the MAIN GATE. See below for Concert Bus route.

Concert Bus Inbound (to TWD) - Bus will stop to unload at both the MAIN GATE and OZAWA.

Concert Bus Outbound (to MHS)- If concert is at Ozawa, bus will ONLY depart from OZAWA. If concert is at the Shed, Theatre, or Chamber Music Hall, bus ONLY departs from the MAIN GATE.

Schedule subject to change.

Check boards frequently for updates.

Bold & italics* are *approximate times for post-concert buses. Buses will leave promptly 15 minutes after the concert ends unless otherwise noted. Check boards for list of concert dates & locations.

Monday - Saturday

Leave MHS	Arrive TWD	Leave TWD	Arrive MHS
8:35 AM	8:55 AM	8:55 AM	9:15 AM
9:20 AM	9:40 AM	10:05 AM	10:25 AM
10:30 AM	10:50 AM	11:05 AM	11:25 AM
11:30 AM	11:50 AM	12:05 PM	12:25 PM
12:30 PM	12:50 PM	1:05 PM	1:25 PM
1:30 PM	1:50 PM		
		3:05 PM	3:25 PM
3:30 PM	3:50 PM	4:05 PM	4:25 PM
4:30 PM	4:50 PM	5:05 PM	5:25 PM
5:30 PM	5:50 PM	6:05 PM	6:25 PM
6:30 PM	6:50 PM	7:05 PM	7:25 PM
7:30 PM	7:50 PM		
		10:35 PM	***11:00 PM***

Sunday

Leave MHS	Arrive TWD	Leave TWD	Arrive MHS
8:35 AM	8:55 AM	8:55 AM	9:15 AM
9:20 AM	9:40 AM	10:05 AM	10:25 AM
10:30 AM	10:50 AM	11:05 AM	11:25 AM
11:30 AM	11:50 AM		
		12:45 PM	1:05 PM
1:45 PM	2:05 PM		
		3:05 PM	3:25 PM
3:30 PM	3:50 PM		
		4:45 PM	***5:05 PM***
5:25 PM	5:45 PM	6:05 PM	6:25 PM
6:25 PM	6:45 PM	6:50 PM	7:10 PM
7:30 PM	7:50 PM		
		10:35 PM	***11:00 PM***

NOTE: On nights with no concert, last bus will leave TWD at or before 10:00 PM

Schedule subject to change.

Check boards frequently for updates.

Tanglewood
MUSIC CENTER

SCHEDULE

BOOK TWO
JULY 24 – AUGUST 18

2013

Boston Symphony Orchestra
Mark Volpe, *Managing Director*

Tanglewood Music Center
Ellen Highstein, *Director*
Andrew Leeson, *Budget and Office Manager*
Karen Leopardi, *Associate Director for Faculty and Guest Artists*
Michael Nock, *Associate Director for Student Affairs*
Gary Wallen, *Associate Director for Scheduling and Production*

Administrative
Eric Dluzniewski, *Scheduling & Programs Assistant*
Amelia Ross, *Front Desk Assistant*
Bridget Sawyer-Revels, *Artist Assistant/Driver*
Jason Varvaro, *Orchestral Personnel Manager*

Stage Crew
John Morin, *Stage Manager, Seiji Ozawa Hall*
Ryland Bennett, *Assistant Stage Manager, Seiji Ozawa Hall*
Benjamin Honeycutt, Peter Lillpopp, Andrew Minguez, Gilbert Spencer, Adam Wing, *Stage Assistants*

Library
John Perkel, Melissa Steinberg, *Orchestra Librarians*
Steve Skov, *Head Librarian, Copland Library*
Audrey Dunne, *Assistant Librarian, Copland Library*

Piano
Steve Carver, Barbara Renner, *Piano Technicians*

Audio
Timothy Martyn, *Technical Director/Chief Engineer*
Douglas McKinnie, *Audio Engineer, Head of Live Sound*
Charlie Post, *Senior Audio Engineer*
Nicholas Squire, *Audio Engineer*
Joel Watts, *Associate Audio Engineer*

Dormitory
Jon Anderson, Alexis Benson, *TMC Resident Advisors*
Matt Rutledge, *MHS Residential Director*
Andy Hughes, *MHS Residential Staff*

Important Telephone Numbers

Area Code (413)

Tanglewood Music Center Main Office (Carriage House)

Main phone 637-5230 • **Fax** 637-5228 • **Email** tmc@bso.org
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Seiji Ozawa Hall

Stage Manager, John Morin	413-637-5333	jmorin@bso.org
Orch Personnel Mgr, Jason Varvaro	617-933-2754	jvarvaro@bso.org
Orchestra Librarian, John Perkel	413-637-5307	jperkel@bso.org
Audio Department, Timothy Martyn	413-637-5305	
Piano Technician, Steve Carver	319-321-3687	PianoTech@bso.org

Copland Library

Office Hours 9:00am-5:00pm Monday-Friday, 11:00am-2:00pm Saturday-Sunday

Head Librarian, Steve Skov	617-933-2755	sskov@bso.org
Assistant Librarian, Audrey Dunne	617-933-2755	adunne@bso.org

Miss Hall's School

Main phone 395-7013 • **Fax** 445-4181 • **Email** tmc@misshalls.org
Office Hours 7:30am-7:30pm every day

The Tanglewood Music Center gratefully acknowledges the following faculty for their participation in the seventy-third season:

Nancy Allen
Steven Ansell
Stefan Asbury
Emanuel Ax
Martha Babcock
Edwin Barker
Cathy Basrak
Daniel Bauch
George Benjamin
Bonnie Bewick
Marshall Burlingame
Steve Carver
Peter Chapman
Glen Cherry
Rachel Childers
Wesley Collins
Frank Corliss
Phyllis Curtin
Blaise Déjardin
Stéphane Denève
Roberto Díaz
Christoph von Dohnányi
Perry Dreiman
Stephen Drury
Richard Dyer
Charles Dutoit
Christoph Eschenbach
Michael Feinstein
John Ferrillo
Norman Fischer
Clint Foreman
Catherine French
Rafael Frühbeck de Burgos
Michael Gandolfi
Edward Gazouleas
David Geber
Rebecca Gitter
Kenneth Griffiths
Hakan Hagegard
Bernard Haitink
Linda Hall
John Harbison
Gregg Henegar
Jason Horowitz
J. William Hudgins
Kayo Iwama
Andrew Jennings
Mihail Jojatu
Elita Kang
Martin Katz
Mickey Katz
Robert Kirzinger
Sato Knudsen
Stephen Lange
Alexandre Lecarme
Julianne Lee
Ronan Lefkowitz
Marcelo Lehninger
Benjamin Levy
Paul Lewis
Allegra Lilly
Malcolm Lowe
Marc Mandel
James Markey
Michael Martin
Thomas Martin
Tim Martyn
Christian Mason
Colin Matthews
Mark McEwen
Jonathan Menkis
Cynthia Meyers
Mark Morris
Valerie Muzzolini Gordon
Suzanne Nelsen
Toby Oft
Garrick Ohlsson
James Orleans
Ann Hobson Pilot
Andris Poga
Richard Ranti
Barbara Renner
Samuel Rhodes
Susan Robinson
Thomas Rolfs
Elizabeth Rowe
Dennis Roy
Mike Roylance
Christine Schäfer
Richard Sebring
Todd Seeber
Peter Serkin
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Lucy Shelton
Thomas Siders
Joseph Silverstein
Tamara Smirnova
Alan Smith
Jason Snider
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Ed Stephan
John Stovall
Marco Stroppa
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Roger Tapping
Dawn Upshaw
Thomas van Dyck
Alexander Velinzon
Anne Sofie von Otter
Howard Watkins
Michael Wayne
John Williams
Michael Winter
Lawrence Wolfe
Benjamin Wright
Owen Young
Michael Zaretsky
Jessica Zhou
Frederick Zweifel

TMC Fellows 2013

Violin
Sarah Atwood
Samantha Bennett
Kelsey Blumenthal
Cynthia Burton
Ben Carson
Autumn Chodorowski
Annie Daigle
Thomas Hofmann
Erica Hudson
Aika Ito
Ivana Jasova
Caitlin Kelley
Natsuki Kumagai
KahYee Lee
Cheuk-Yin Luu
Genevieve Micheletti
Julia Noone
Lucia Nowik
Sarah Peters
Tara Ramsey
Lauren Roth
Maria Semes
Tess Varley
Matthew Vera
Molly Werts
Jennifer Wey
Melissa Wilmot
Ludek Wojtkowski

Viola
Camilla Berretta
Sekyeong Cheon
Mary Ferrillo
Caroline Gilbert
Anna Griffis
Jacqueline Hanson
Adrienne Hochman
Elizabeth Oka
Evan Perry
Erica Schwartz
Jacob Shack
Daniel Stone
Rainey Weber
Rebecca Wiebe

Cello
Grace An
Yska Benzakoun-Bloch
Thomas Carpenter
Jesse Christeson
Diana Flores
Louise Grevin
Dahae Kim
Young Sook Lee
Francesca McNeeley
Clare Monfredo
Sofia Nowik
Patricia Ryan
Clayton Vaughn
Matt Zucker

Double Bass
Mariya-Andoniya Andonova
Zachery Camhi
Paul Cannon
Nicholas Cathcart
Michael Chiarello
Ian Hallas
Nathan Paer

Flute
Francesco Camuglia
Masha Popova
Matthew Roitstein
Adrian Sanborn

Oboe
Martha Kleiner
Geoffrey Sanford
Corbin Stair
John Upton

Clarinet
Samuel Almaguer
Gabriel Campos Zamora
John Diodati
Brad Whitfield

Bass Clarinet
Samuel Rothstein

Bassoon
Josh Baker
Andrew Brady
Sean Maree
Jon Pena

Horn
Kevin Haseltine
Elyse Lauzon
Trevor Nuckols
Adedeji Ogunfolu
Jaclyn Rainey
David Raschella

Trumpet
Joseph Brown
Dylan Girard
George Goad
Pierre-Louis Marques
Stuart Stephenson

Trombone
Daniel DeVere
Andrew Nissen
Joseph Peterson

Bass Trombone
David Hagee

Tuba
Bethany Wiese

Harp
Yue Guo
Annabelle Taubl

Percussion
Jeffrey DeRoche
Joseph Kelly
Andres Pichardo-Rosenthal
Nicholas Taylor
Scott Verduin
James Ritchie

Piano, Instrumental
Andrew Hsu
Hyung-Min Suh
Xiaohui Yang
Alex Peh

Piano, Vocal
Bretton Brown
Yu Gyung Kim
Christina Lalog
ChoEun Lee
Jessica Rucinski
Wei-Han Wu

Soprano
Jessica Aszodi
Kristina Bachrach
Marie Marquis
Yungee Rhie
Laura Strickling
Lauren Snouffer

Mezzo-Soprano
Tammy Coil
Samantha Malk
Katherine Maysek
Reilly Nelson

Countertenor
Augustine Mercante
Daniel Moody

Tenor
Isaiah Bell
Andrew Fuchs
Jeffrey Hill
David Menzies

Baritone
Steven Eddy
Conor McDonald
Edward Nelson
David Tinervia
Nathan Wyatt

Composition
Evan Antonellis
Yie Eun Chun
Nathan Heidelberger
Robert Honstein
Tonia Ko
Nina Young

Conducting
Alexandre Bloch
Stilian Kirov
Ciaran McAuley

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Zana Corbett
Lauran Jurrius
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Brandon Wells

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Adam Bukowinski
Brian Hubbell
Cory Sheets

Publications
Pamela Feo

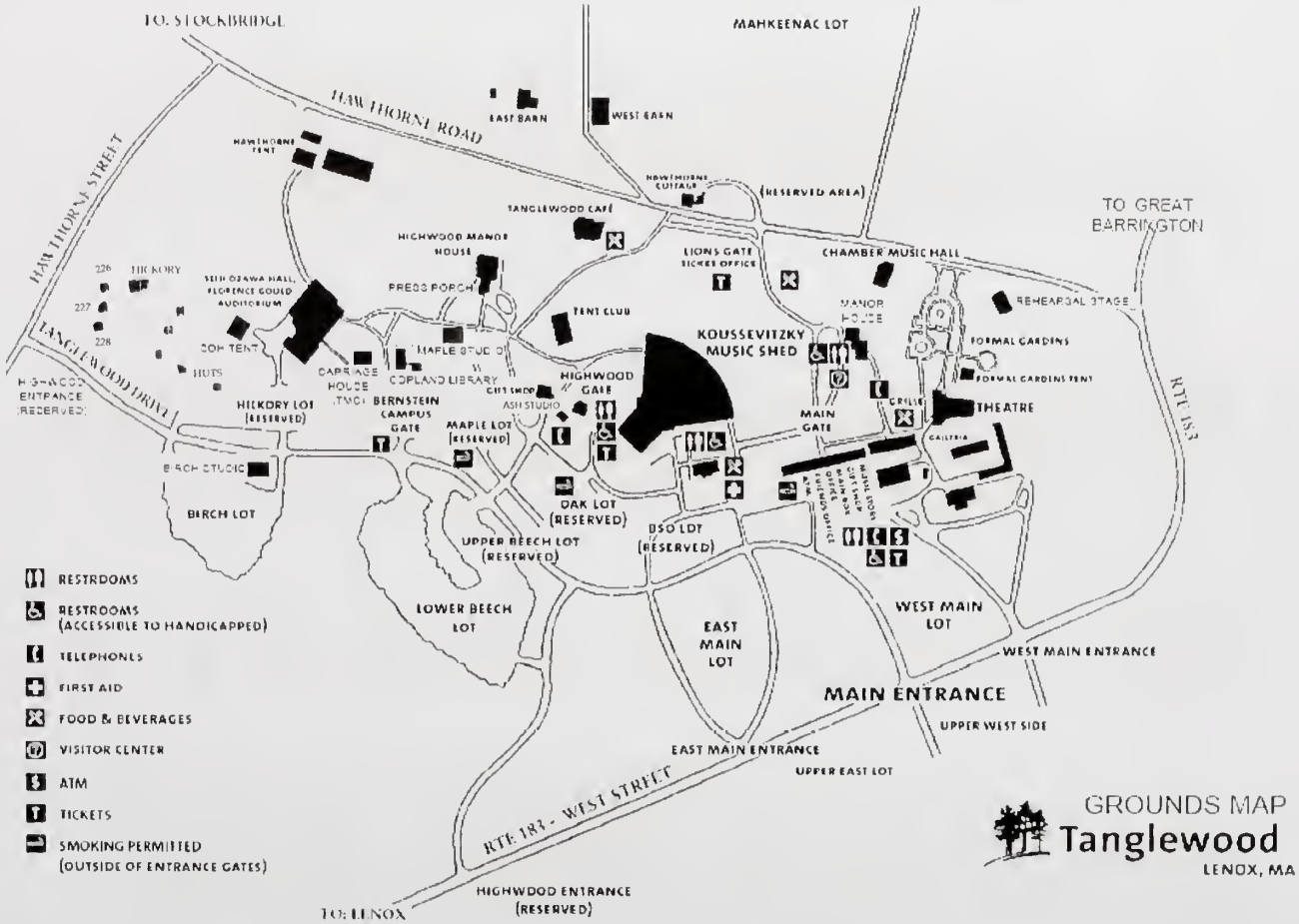
New Fromm Players
Matthew Leslie, violin
Sarah Silver, violin
Jocelin Pan, viola
Michael Dahlberg, cello
Henrik Heide, flute
Daniel Goldman, clarinet
Katherine Dowling, piano
Nicolas Namoradze, piano

Conducting Workshop
Matthew Aucoin
Karina Canellakis
Aram Demirjian
Oliver Hagen
Jeff Means

Associate Fellows
James Barbato, tenor
John Buffett, baritone
Erik Krohg, baritone
Cairan Ryan, baritone

Guests Musicians
Pam Daniels, flute
Chris Pell, clarinet
Jong-Hyun Cho, clarinet
Ryan Beach, trumpet
Mary Tyler, trombone
Adam Rainey, bass trombone
Trevor Culp, tuba
Alex Adduci, percussion
Chad Crummel, percussion
Peter Dodds, percussion
Kirk Etheridge, percussion
George Nickson, percussion
Beiliang Zhu, gamba

7/13/2013


TO: STOCKBRIDGE
MAHKEENAC LOT
HAWTHORNE ROAD
EAST BARN
WEST BARN
HAWTHORNE TENT
HAWTHORNE COTTAGE
(RESERVED AREA)
HAWTHORNE STREET
TANGLEWOOD CAFÉ
TO GREAT BARRINGTON
HIGHWOOD MANOR HOUSE
LIONS GATE TICKET OFFICE
CHAMBER MUSIC HALL
226
227
228
HICKORY
SETH OZAWA HALL, FLORENCE GOULD AUDITORIUM
PRESS PORCH
MANOR HOUSE
REHEARSAL STAGE
TENT CLUB
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
SOH TENT
HUTS
CARRIAGE HOUSE (TWO)
MAPLE STUDIO
COPLAND LIBRARY
FORMAL GARDENS TENT
TANGLEWOOD DRIVE
HIGHWOOD ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
ASH STUDIO
HIGHWOOD GATE
MAIN GATE
GRILL
THEATRE
MAPLE LOT (RESERVED)
GALLERIA
RTE 183
BIRCH STUDIO
BIRCH LOT
OAK LOT (RESERVED)
BSO LOT (RESERVED)
UPPER BEECH LOT (RESERVED)
LOWER BEECH LOT
EAST MAIN LOT
WEST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST SIDE
EAST MAIN ENTRANCE
UPPER EAST LOT
RTE 183 - WEST STREET
TO: LENOX
HIGHWOOD ENTRANCE (RESERVED)
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
GROUNDS MAP
Tanglewood
LENOX, MA

Facility Key

Ash	Ash Studio
Birch	Birch Lot Studio
CH 1, 2, 3	Carriage House 1, 2, 3
CMH	Chamber Music Hall
EB	East Barn
HTRN	Hawthorne Cottage
Hick	Hickory Studio
Maple	Maple Studio
M1, 6, 7, 8	Manor House 1, 6, 7, 8 (AKA Visitors' Center)
MHS 200-210	Miss Hall's School 200-210 (Main Building)
MHS Art Rm	Miss Hall's School Art Room (Klein Arts Center)
MHS AUD	Miss Hall's School Auditorium (Main Building)
MHS CAC	Miss Hall's School Cross Athletic Center
MHS Chalet	Miss Hall's School Chalet
MHS Drama Rm	Miss Hall's School Drama Room (Klein Arts Center)
MHS TH	Miss Hall's School Theatre (Klein Arts Center)
PP	Press Porch
SHED	Koussevitzky Music Shed
SOH	Seiji Ozawa Hall
SOH GR	Seiji Ozawa Hall Green Room
TCH	Theatre-Concert Hall
WB	West Barn
226	Studio 226
227	Studio 227
228	Studio 228

TMC PERFORMANCE DRESS

ORCHESTRA CONCERT PERFORMANCES

	Men	Women
TMCO	**White** dinner jacket and shirt, black trousers, black shoes, black socks, black bow tie	**White** top (not sleeveless), black pants or skirt, black shoes
Opera Orchestra	All black; long-sleeved shirts required	

During extremely hot weather, a special announcement may be made to allow the removal of dinner jackets for men.

RECITALS AND CHAMBER MUSIC

Includes String Quartet Marathon, concerts on Saturdays at 6:00 PM and Sundays at 10:00 AM, and Vocal Recitals.

Please coordinate your planned attire with your chamber music group before the performance. **These are also good guidelines for composers attending performances of their own pieces, as they will be called onstage to be acknowledged by the audience.** Singers may want to bring other formal wear or gowns for recitals. Generally, groups dress as follows, however alternative dress, if approved by your coach and agreed upon by your group, may be possible.

Men	Women
Same as orchestra concert performances **OR** Dress shirt, tie (optional), sports coat (optional), dress slacks, dress shoes	Same as orchestra concert performances **OR** Day length or long dress, dress shoes **OR** Dress top, dress pants or skirt, dress shoes

A general note for women: Please be advised that low-rise pants and midriff-baring tops, particularly in combination, or casual footwear such as flip-flops, are NOT appropriate dress for performances.

Facilities for Practice

AT TANGLEWOOD

For use as availability allows:
please relinquish rooms to activities scheduled,
or added to the schedule, by the TMC Scheduling Office.

Ash Studio	Ash
Attila the Hut	Attila
Birch Lot Studio	Birch
East Barn	EB
Hickory Lot Studio	Hickory
Jabba the Hutt	Jabba
Manor House 6, 7, 8, (aka Visitors' Center)	Manor [#]
Pizza the Hutt	Pizza
Theatre (PERCUSSION ONLY)	TH
The Hut for Red October	Red Oct
The Hut on Fowl's Legs	Fowl
The Hut With No Name	NoName
Studio 226	226
Studio 227	227
Studio 228	228

AT MISS HALL'S SCHOOL

For use according to the policies set forth by Miss Hall's School.

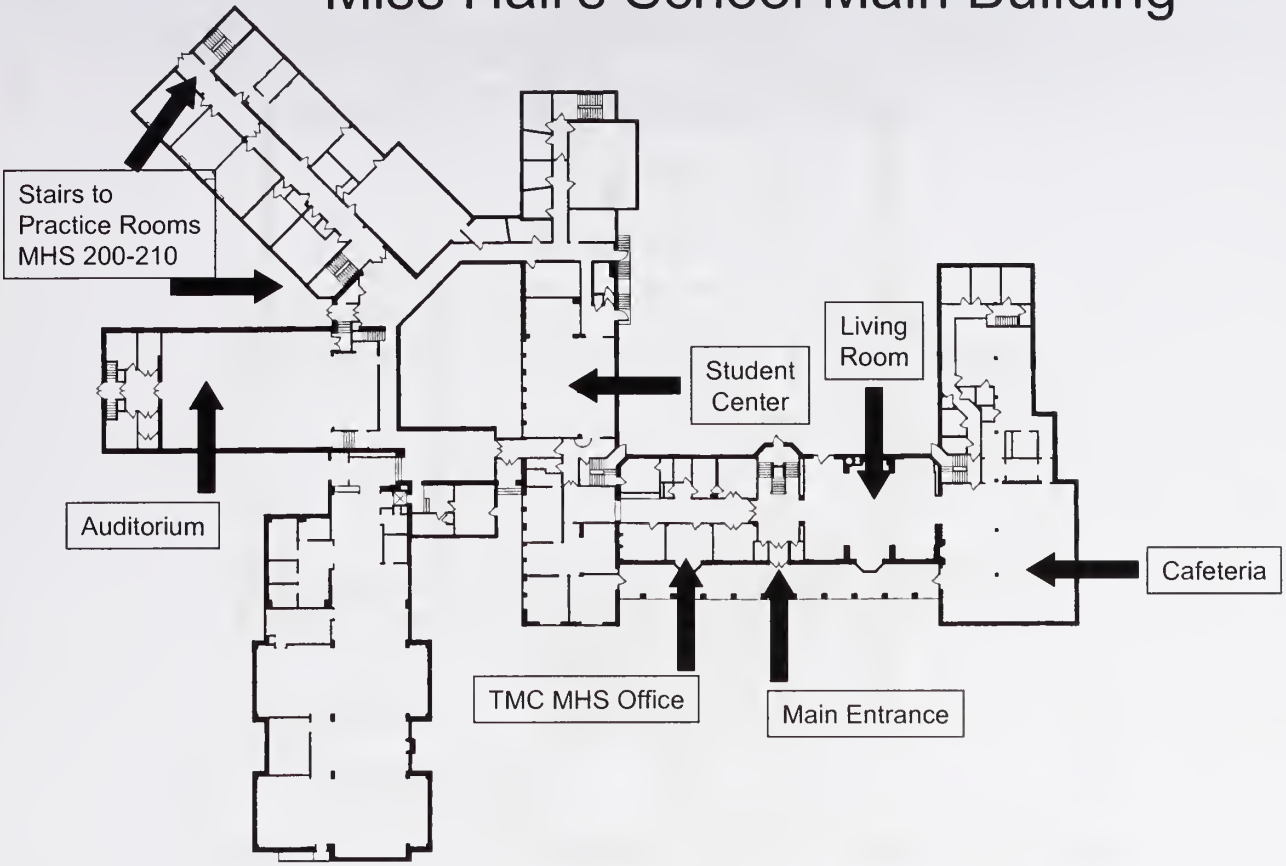
Miss Hall's School 202-210	MHS [#]
Miss Hall's School Cross Athletic Center 102	MHS CAC 102
Miss Hall's School Cross Athletic Center 108	MHS CAC 108
Miss Hall's School Art Room	MHS Art Room
Miss Hall's School Drama Room	MHS Drama Rm
Miss Hall's School Auditorium (Main Building)	MHS AUD
Miss Hall's School Theater (Klein Arts Center)	MHS TH

MISS HALL'S SCHOOL

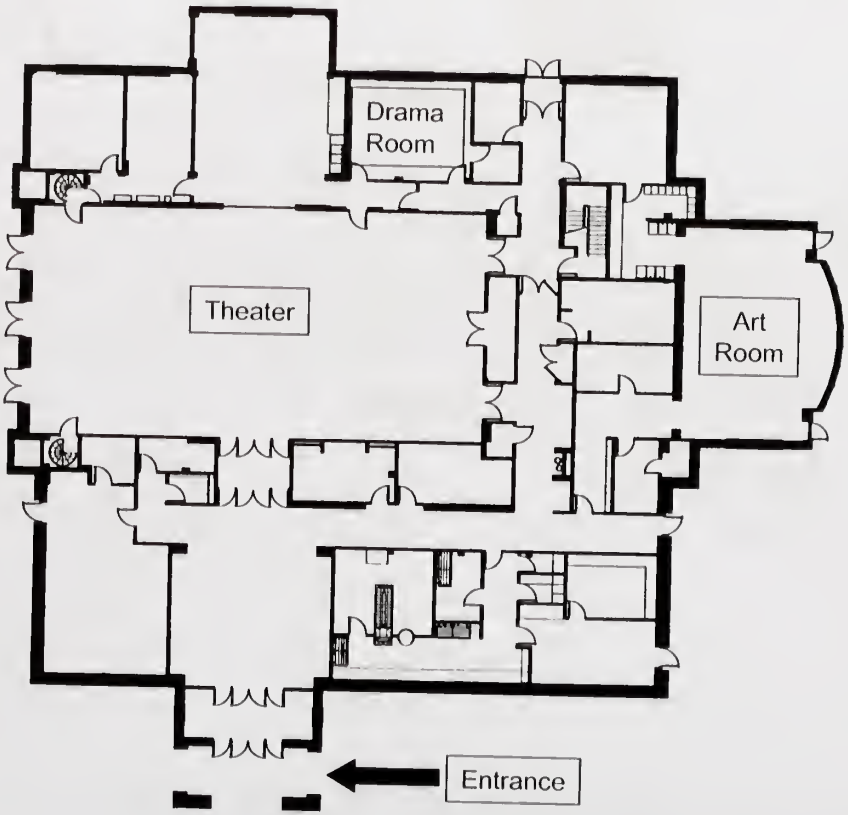
Campus Map

A	Main Building	G	Greenhouse	N	Development Offices
B	Front Circle	H	Tennis Courts	P-1	Parking Lot
C	Auditorium	J	Klein Arts Center	P-2	Parking Lot
D	Schoolhouse Wing	K	Pond	P-3	Parking Lot
E	Humes Euston Hall Library	L	Gazebo	Q	Cross Athletic Center
F	Witherspoon Hall	M	Ski Chalet	R	Hill House
				S	Gate House

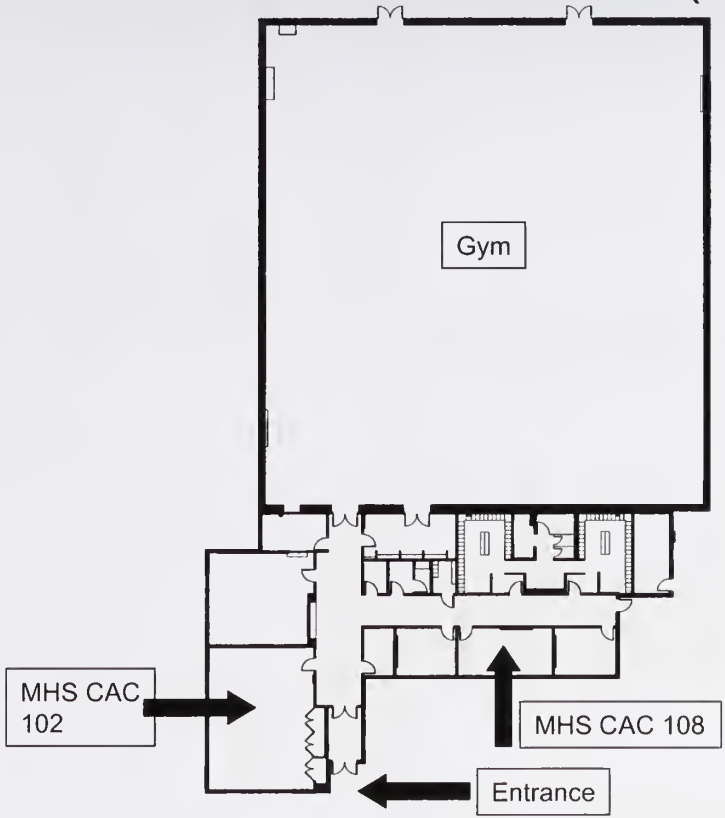
Miss Hall's School Main Building



Miss Hall's School Klein Arts Center



Miss Hall's School
Cross Athletic Center (CAC)



Wednesday, July 24, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	REICH: Music for 18 Musicians Clarinets, strings Mr. Drury	Hick		
	HUMMEL: Quintet, Op87	CH 1		
	HEIDELBERGER: Halve Time	Ash		
	BARTÓK: Contrasts	M8		
	MARTIN: Rhapsodie	Birch		
	BEETHOVEN: String Quartet, Op135	MHS Art		
	BEETHOVEN: Quintet, Op29 Mr. Jennings	CMH		
	BEETHOVEN: Piano Concerto No4	Maple		
	FRANÇAIX: Duo Baroque Mr. Seeber	SOH GR		
10:00 AM - 12:30 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH
10:30 AM - 11:30 AM			TOP Cabaret Rhie, Kim Mr. Smith	CH 2
11:30 AM - 12:30 PM			MASON: The Years of Light Aszodi, Maysek, Kim Ms. Shelton, Ms. Iwama	CH 2

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 24, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM	Conductor Class CH 3 Mr. Silverstein Bowing	Composition Class HTRN Mr. Gandolfi Piece-a-Day Project Kick-Off Meeting HEIDELBERGER: Ash Halve Time	
10:00 AM - 12:30 PM			BSO - Rehearsal Eschenbach [SHED]
10:30 AM - 11:30 AM			
11:30 AM - 12:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 24, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Repertoire Reading All Woodwinds MAHLER: Symphony No1 Seating for August 18 TMCO Mr. Svoboda	EB	Vocal Class Ms. Schafer	Maple
	Repertoire Reading All Brass MAHLER: Symphony No1 Seating for August18 TMCO Mr. Rolfs, Mr. Roylance, Mr. Sebring Mr. Poga, conducting	WB		
	Harp Class Ms. Pilot	SOH GR		
	Violin Class Mozart Concerti Mr. Lefkowitz	TCH		
	Viola Class Orchestral Excerpts from Strauss Tone Poems Ms. Basrak	CH 3		
	Cello Class Excerpts as assigned Mr. Jojatu	Birch		
	Contrabass Class Mr. Levy	CH 2		
	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury	M7		
4:00 PM - 5:00 PM			TOP Cabaret Strickling, Lalog Mr. Smith	M7
			TOP Cabaret McDonald, Kim Ms. Iwama	CH 2

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM	Repertoire Reading WB All Brass MAHLER: Symphony No1 Seating for August18 TMCO Mr. Rolfs, Mr. Roylance, Mr. Sebring Mr. Poga, conducting		
4:00 PM - 5:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 24, 2013

	Instrumental		Vocal	
4:00 PM - 6:00 PM	IVES: Piano Trio Mr. Drury	Birch		
	ANTONELLIS: Multiple Histories	TCH		
	LUTOSLAWSKI: Preludes & Fugue Mr. Jennings	WB		
	PURCELL: Dido & Aeneas Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury	Maple	PURCELL: Dido & Aeneas Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury	Maple
	BEETHOVEN: Serenade in D, Op25	Ash		
4:00 PM - 6:30 PM	MOZART: Concerto K415 Mr. Eschenbach	CH 3		
7:00 PM - 8:00 PM			TOP Cabaret Menzies, Wu Mr. Smith	CH 1
			TOP Cabaret Eddy, Lalog Ms. Iwama	CH 2
7:30 PM - 9:30 PM	Percussion Class Topic & Faculty TBA	TCH	BENJAMIN: Written On Skin All cast Brown, piano Ms. Hall, Mr. Watkins, Mr. Hagegard	CMH
8:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM	LUTOSLAWSKI: WB Preludes & Fugue Mr. Jennings PURCELL: Dido & Aeneas Maple Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury	ANTONELLIS: Multiple Histories TCH	
4:00 PM - 6:30 PM			BSO - Rehearsal Nelsons [SHED]
7:00 PM - 8:00 PM			
7:30 PM - 9:30 PM	BENJAMIN: CMH Written On Skin All cast Brown, piano Ms. Hall, Mr. Watkins, Mr. Hagegard		
8:00 PM			**Concert [SOH]** ***Paul Lewis***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 25, 2013

	Instrumental	Vocal
10:00 AM - 11:00 AM	REICH: Music for 18 Musicians TCH Clarinets, strings, voices Mr. Drury, Ms. Shelton	REICH: Music for 18 Musicians TCH Clarinets, strings, voices Mr. Drury, Ms. Shelton
10:00 AM - 12:00 PM	BEETHOVEN: Quintet, Op29 MHS Art CARTER: Quartet No1 CH 2 Mr. Fischer	
10:00 AM - 12:30 PM		
10:30 AM - 12:30 PM		Singers' Forum CMH Phyllis Curtin Masterclass Piano: Kim BENJAMIN: Maple Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard
11:00 AM - 12:30 PM	REICH: Music for 18 Musicians TCH All pianos Marimba 1&2 Xylophone 1&2 Mr. Drury	
1:00 PM - 2:30 PM	PURCELL: Dido & Aeneas Maple Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury	PURCELL: Dido & Aeneas Maple Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury
1:30 PM - 2:30 PM		SCHUBERT: Select Songs CH 2 Mercante, Brown Mr. Griffiths

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 25, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 11:00 AM		Composition Class Mr. Gandolfi Piece-a-Day Project Writing day	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO - Rehearsal Eschenbach [SHED]
10:30 AM - 12:30 PM	BENJAMIN: Maple Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard		
11:00 AM - 12:30 PM			
1:00 PM - 2:30 PM	PURCELL: Dido & Aeneas Maple Vocal rehearsal All cast and chorus Continuo group: harpsichord, cello, bass Mr. Asbury		
1:30 PM - 2:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 25, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	HUMMEL: Quintet, Op87 Mr. Miller	Birch		
	BARTÓK: Contrasts Mr. Martin	Ash		
	MOZART: Concerto K415	M7		
	ANTONELLIS: Multiple Histories Mr. Bauch	TCH		
	BEETHOVEN: Piano Concerto No4 Mr. Wolfe	CH 1		
	BEETHOVEN: Serenade in D, Op25 Ms. Rowe	M8		
2:30 PM - 3:30 PM			SCHUBERT: Select Songs RNelson, Brown Mr. Griffiths	CH 2
3:00 PM - 6:00 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM		ANTONELLIS: Multiple Histories TCH Mr. Bauch	
2:30 PM - 3:30 PM			
3:00 PM - 6:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, July 25, 2013

	Instrumental		Vocal		
4:00 PM - 6:00 PM	PURCELL: Dido & Aeneas Orchestra only Mr. Asbury	Maple			
	LUTOSLAWSKI: Preludes & Fugue	WB			
	HONSTEIN: Is It Auburn?	Birch			
	STRAUSS(Leopold): Metamorphosen Mr. Fischer	EB			
	REICH: Music for 18 Musicians Voices Piano 1&2 Marimba 1&2 Mr. Drury, Ms. Shelton	TCH	REICH: Music for 18 Musicians Voices Piano 1&2 Marimba 1&2 Mr. Drury, Ms. Shelton	TCH	
4:00 PM - 6:30 PM					
7:00 PM - 8:00 PM	MARTIN: Rhapsodie Mr. Gazouleas	CH 2	TOP Cabaret Fuchs, Lee Ms. Iwama	CH 1	
8:00 PM					

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM	PURCELL: Dido & Aeneas Maple Orchestra only Mr. Asbury LUTOSLAWSKI: WB Preludes & Fugue		
4:00 PM - 6:30 PM			BSO - Rehearsal Eschenbach [SHED]
7:00 PM - 8:00 PM			
8:00 PM			**Concert [SOH]** ***Garrick Ohlsson***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 26, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Labor Dynamics Mr. Larsen	Maple	TMC Orchestra Seminar Labor Dynamics Mr. Larsen	Maple
10:00 AM - 12:00 PM	IVES: Piano Trio Mr. Drury 10a-11a Trio rehearses 11a-12p Trio with Mr. Drury	Birch		
	LUTOSLAWSKI: Preludes & Fugue Mr. Jennings	Maple		
	BEETHOVEN: Serenade in D, Op25	Hick		
	FRANÇAIX: Duo Baroque	SOH GR		
	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury	M7		
10:00 AM - 12:30 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	MHS TH
11:00 AM - 1:30 PM	MOZART: Concerto K415 Mr. Eschenbach	CH 3		
1:30 PM - 3:30 PM	Piano Class Mr. Ohlsson	Maple		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 26, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Seminar Maple Labor Dynamics Mr. Larsen	TMC Orchestra Seminar Maple Labor Dynamics Mr. Larsen	
10:00 AM - 12:00 PM	LUTOSLAWSKI: Maple Preludes & Fugue Mr. Jennings	Composition Class Mr. Gandolfi Piece-a-Day Project Writing day	
10:00 AM - 12:30 PM			BSO - Rehearsal Nelsons [SHED]
11:00 AM - 1:30 PM			
1:30 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 26, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Flute/Picc Class Piccolo TBD Ms. Meyers	Ash	BENJAMIN: Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard	CH 2
	Oboe Class Mr. Ferrillo	M1		
	Clarinet Class Beethoven: Symphony #4 Prokofiev: Peter and the Wolf Stravinsky: Firebird (1919 Suite) Mr. Martin	Hick		
	Bassoon Class 2nd bassoon: Fearless Ms. Nelsen	M7		
	Horn Class Section playing Ms. Childers, Mr. Snider	WB		
	Trumpet Class Section playing Mr. Rolfs, Mr. Wright	EB		
	Low Brass Mock audition Mr. Lange, Mr. Markey Mr. Oft, Mr. Roylance	CMH		
	Percussion Class Topic & Faculty TBA	TCH		
	Violin Seminar Groups as assigned Ms. Bewick: MHS 209 Mr. Cherry: MHS Art Mr. Horowitz: MHS Drama Ms. Lee MHS 202 Mr. Lefkowitz: MHS TH Ms. Smirnova: MHS Aud			
	Cello Class Excerpts as assigned Mr. Katz	Birch		
	Bass Class Bass divisis Mr. Orleans	CH 1		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM	BENJAMIN: CH 2 Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, July 26, 2013

	Instrumental		Vocal	
4:00 PM - 4:30 PM	MARTIN: Rhapsodie Dress Rehearsal	TCH		
4:00 PM - 6:00 PM	PURCELL: Dido & Aeneas Tutti Mr. Asbury, Mr. Morris, Ms. Hall, Mr. Watkins	Maple	PURCELL: Dido & Aeneas Tutti Mr. Asbury, Mr. Morris, Ms. Hall, Mr. Watkins	Maple
	BEETHOVEN: String Quartet, Op135 Mr. Jennings	CH 2		
	STRAUSS(Leopold): Metamorphosen	Birch		
	HEIDELBERGER: Halve Time Mr. Lecarme	CH 1		
4:45 PM - 5:10 PM	BARTÓK: Contrasts Dress Rehearsal	TCH		
5:15 PM - 5:45 PM	HUMMEL: Quintet, Op87 Dress Rehearsal	TCH		
6:00 PM				
7:30 PM - 8:00 PM	ANTONELLIS: Multiple Histories Dress Rehearsal	TCH		
8:30 PM	**BSO Concert** **Christoph Eschenbach** **ALL-MOZART PROGRAM** **Ch'io mi scordi di te** **Piano Concerto No12, K414** **Symphony No41, Jupiter**	SHED	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 4:30 PM			
4:00 PM - 6:00 PM	PURCELL: Dido & Aeneas Maple Tutti Mr. Asbury, Mr. Morris, Ms. Hall, Mr. Watkins	HEIDELBERGER: CH 1 Halve Time Mr. Lecarme	
4:45 PM - 5:10 PM			
5:15 PM - 5:45 PM			
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
7:30 PM - 8:00 PM		ANTONELLIS: TCH Multiple Histories Dress Rehearsal	
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Eschenbach [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 27, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	PURCELL: Dido & Aeneas Tutti Mr. Asbury, Mr. Morris Ms. Hall, Mr. Watkins	SOH	PURCELL: Dido & Aeneas Tutti Mr. Asbury, Mr. Morris Ms. Hall, Mr. Watkins	SOH
	HONSTEIN: Is It Auburn? Mr. Drury	Birch		
10:35 AM - 1:05 PM				
11:30 AM - 12:30 PM			TOP Cabaret Strickling, Lalog Mr. Smith	CH 2
			TOP Cabaret McDonald, Kim Ms. Iwama	CH 1
12:40 PM - 1:05 PM			SCHUBERT: Select Songs Mercante, RNelson, Brown Dress Rehearsal	TCH
1:10 PM - 1:30 PM	HEIDELBERGER: Halve Time Dress Rehearsal	TCH		
1:30 PM - 3:30 PM	LACHENMANN: Zwei Gefühle Sectional Percussion, harp, piano Mr. Drury	WB	Vocal Class Mr. Eschenbach	CMH
	LUTOSLAWSKI: Preludes & Fugue	Birch		
	BEETHOVEN: Serenade in D, Op25 Ms. Rowe	CH 1		
	STRAUSS(Leopold): Metamorphosen Mr. Fischer	EB		
	FRANÇAIX: Duo Baroque Mr. Seeber	SOH GR		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 27, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM	PURCELL: Dido & Aeneas SOH Tutti Mr. Asbury, Mr. Morris Ms. Hall, Mr. Watkins		
10:35 AM - 1:05 PM			BSO - Rehearsal Eschenbach [SHED]
11:30 AM - 12:30 PM			
12:40 PM - 1:05 PM			
1:10 PM - 1:30 PM		HEIDELBERGER: TCH Halve Time Dress Rehearsal	
1:30 PM - 3:30 PM	LUTOSLAWSKI: Birch Preludes & Fugue	Composition Class CH 3 Mr. Dyer	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, July 27, 2013

	Instrumental		Vocal	
2:00 PM - 4:30 PM	BEETHOVEN: Piano Concerto No4 Mr. Ohlsson	Maple		
2:30 PM				
4:00 PM - 5:00 PM	REICH: Music for 18 Musicians Clarinets, strings, voices Mr. Drury, Ms. Shelton	CMH	REICH: Music for 18 Musicians Clarinets, strings, voices Mr. Drury, Ms. Shelton	CMH
4:00 PM - 6:00 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH
	BEETHOVEN: Quintet, Op29 Mr. Jennings	CH 1		
4:30 PM - 6:00 PM	CARTER: Quartet No1 Mr. Fischer	CH 2		
4:45 PM - 5:30 PM	MOZART: Concerto K415 Dress Rehearsal	TCH		
5:00 PM - 6:00 PM			MASON: The Years of Light Aszodi, Maysek, Kim Ms. Shelton, Ms. Iwama	CMH
6:00 PM	**TMC Prelude Concert** **HUMMEL Quintet, Op87** **BARTOK Contrasts** **MARTIN Rhapsodie**	**TCH**	**see Instrumental Schedule**	
7:15 PM - 7:55 PM	BEETHOVEN: String Quartet, Op135 Dress Rehearsal	TCH		
8:00 PM - 8:35 PM	IVES: Piano Trio Dress Rehearsal	TCH		
8:30 PM	**BSO Concert** **Andris Nelsons** **VERDI Requiem**	**SHED**	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 4:30 PM			
2:30 PM			**Concert [TH] BUTI Orchestra & Chorus**
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
4:30 PM - 6:00 PM			
4:45 PM - 5:30 PM			
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
7:15 PM - 7:55 PM			
8:00 PM - 8:35 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Nelsons [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 28, 2013

	Instrumental	Vocal
10:00 AM	**TMC Chamber Concert** **TCH** **BEETHOVEN Quartet, Op135** **HEIDELBERGER Halve Time** **IVES Piano Trio** **SCHUBERT Selected Songs** **ANTONELLIS Multiple Histories** **MOZART Piano Concerto, K415**	**see Instrumental Schedule**
10:00 AM - 6:00 PM	New World Symphony Auditions MHS TH See signup sheets for times	
12:30 PM - 1:30 PM		TOP Cabaret CH 1 Menzies, Wu Mr. Smith TOP Cabaret CH 2 Eddy, Lalog Ms. Iwama
12:30 PM - 2:30 PM	BEETHOVEN: Piano Concerto No4 Birch	BENJAMIN: Written On Skin Maple All cast Brown, piano Ms. Hall, Mr. Watkins, Mr. Hagegard
1:30 PM - 2:30 PM	Castanet Class WB All available mezzos and percussionists Mr. Morris	Castanet Class WB All available mezzos and percussionists Mr. Morris TOP Cabaret CH 1 Rhie, Kim Mr. Smith TOP Cabaret CH 2 Fuchs, Lee Ms. Iwama
2:30 PM	**BSO Concert** SHED **Christoph Eschenbach** **DVOŘÁK Carnival Overture** **PROKOFIEV Piano Concerto No3** **DVOŘÁK Symphony No9, From the New World**	**BSO Concert** see Instrumental Schedule for program detail

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
10:00 AM - 6:00 PM			
12:30 PM - 1:30 PM			
12:30 PM - 2:30 PM	BENJAMIN: Written On Maple Skin All cast Brown, piano Ms. Hall, Mr. Watkins, Mr. Hagegard		
1:30 PM - 2:30 PM			
2:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Eschenbach [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 28, 2013

	Instrumental		Vocal	
5:00 PM - 6:30 PM	REICH: Music for 18 Musicians Pianos & all percussion Mr. Drury	TCH		
7:00 PM - 10:00 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH
7:30 PM - 9:30 PM	LUTOSLAWSKI: Preludes & Fugue Mr. Jennings	WB		
	HONSTEIN: Is It Auburn?	Birch		
	BEETHOVEN: Serenade in D, Op25	MHS Art		
8:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, July 28, 2013

	Conducting	Composition	BSO/Other
5:00 PM - 6:30 PM			
7:00 PM - 10:00 PM			
7:30 PM - 9:30 PM	LUTOSLAWSKI: Preludes & Fugue WB Mr. Jennings	HONSTEIN: Is It Auburn? Birch	
8:00 PM			**Concert [TH] BUTI Wind Ensemble**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, July 29, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	LACHENMANN: Zwei Gefühle Sectional Woodwinds, brass Mr. Drury	Maple		
	BENJAMIN: Written On Skin Woodwinds, brass only Alexandre Bloch, cond	Birch		
	BEETHOVEN: Quintet, Op29	CH 1		
	BEETHOVEN: Piano Concerto No4 Mr. Wolfe	CH 2		
	STRAUSS(Leopold): Metamorphosen	MHS Aud		
	FRANÇAIX: Duo Baroque	SOH GR		
10:00 AM - 1:00 PM	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH	BRITTEN: Curlew River Mr. Morris, Ms. Hall, Mr. Watkins	SOH
10:00 AM - 6:00 PM	New World Symphony Auditions See signup sheets for times	MHS TH		
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Lee	CMH
1:30 PM - 3:30 PM	STROPPA: Ossia	CH 2		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM	BENJAMIN: Written On Skin — Birch Woodwinds, brass only Alexandre Bloch, cond		
10:00 AM - 1:00 PM			
10:00 AM - 6:00 PM			
10:30 AM - 12:30 PM			
1:30 PM - 3:30 PM			

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Monday, July 29, 2013

	Instrumental		Vocal	
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin Orchestra only Alexandre Bloch, cond	TCH	BENJAMIN: Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard	Maple
	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB
7:00 PM				
7:30 PM - 9:30 PM	Horn Class BSO section plus TMCO section Ms. Childers, Mr. Menkis, Mr. Sebring, Mr. Snider, Mr. Sommerville, Mr. Winter	MHS TH		

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	Conducting	Composition	BSO/Other
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin TCH Orchestra only Alexandre Bloch, cond FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order		
7:00 PM			**Concert [SHED]** ***Steve Miller Band***
7:30 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 30, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	LUTOSLAWSKI: Preludes & Fugue	Maple		
	BEETHOVEN: Serenade in D, Op25 Ms. Rowe	Ash		
	FRANÇAIX: Duo Baroque Mr. Seeber	SOH GR		
	CARTER: Quartet No1 Mr. Fischer	CH 1		
10:00 AM - 12:30 PM	REICH: Music for 18 Musicians Tutti Mr. Drury, Ms. Shelton	TCH	REICH: Music for 18 Musicians Tutti Mr. Drury, Ms. Shelton	TCH
			BENJAMIN: Written On Skin All cast Brown, piano Ms. Hall, Mr. Watkins, Mr. Hagegard	CMH
1:30 PM - 3:00 PM	BENJAMIN: Written On Skin Percussion only Alexandre Bloch, cond	TCH		
1:30 PM - 3:30 PM	Flute Class Material TBD Mr. Foreman	M1		
	Oboe Class BSO Faculty and topics TBA	Hick		
	Clarinet Class Ravel: Daphnis - Suite #2 Sibelius: Symphony #1 Respighi: Pines of Rome Mr. Wayne	M8		
	Bassoon Class Solo or excerpt of choice Mr. Svoboda	Ash		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM	LUTOSLAWSKI: Maple Preludes & Fugue		
10:00 AM - 12:30 PM			
1:30 PM - 3:00 PM	BENJAMIN: Written On Skin TCH Percussion only Alexandre Bloch, cond		
1:30 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 30, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Trumpet Class Mock audition Mr. Martin, Mr. Siders	Maple		
	Trombone Class Brahms symphonies Mr. Oft	Birch		
	Tuba Class Prokofiev excerpts Mr. Roylance	EB		
	Harp Class Ms. Robinson	SOH GR		
	Violin Class Concertmaster Solos Mr. Lowe	WB		
	Viola Class Standard Orchestral Excerpts Mr. Collins, Ms. Gitter	CH 3		
	TOP Cello Ensemble rehearsal All TMC Cellists with BSO Cellists	CMH		
	Bass Class Audition preparation Mr. Van Dyck	CH 2		
	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury	M7		
4:00 PM - 5:30 PM	PURCELL: Dido & Aeneas Stage rehearsal, with dancers Mr. Morris	SOH	PURCELL: Dido & Aeneas Stage rehearsal, with dancers Mr. Morris	SOH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
4:00 PM - 5:30 PM	PURCELL: Dido & Aeneas SOH Stage rehearsal, with dancers Mr. Morris		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, July 30, 2013

	Instrumental		Vocal	
4:00 PM - 6:00 PM	Percussion Class Cymbals; also snare drum tuning Mr. Dreiman	Birch		
	STRAUSS(Leopold): Metamorphosen Mr. Fischer	Maple		
	STROPPA: Ossia Mr. Jennings	CH 2		
7:30 PM - 9:30 PM	HONSTEIN: Is It Auburn? Mr. Drury	Birch		
7:30 PM - 11:00 PM	TMC Opera Mark Morris Dance Group Dress rehearsal BRITTEN Curlew River PURCELL Dido & Aeneas	SOH	TMC Opera Mark Morris Dance Group Dress rehearsal BRITTEN Curlew River PURCELL Dido & Aeneas	SOH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM		Composition Class HTRN Mr. Stroppa	
7:30 PM - 9:30 PM		HONSTEIN: Is It Birch Auburn? Mr. Drury	
7:30 PM - 11:00 PM	TMC Opera SOH Mark Morris Dance Group Dress rehearsal BRITTEN Curlew River PURCELL Dido & Aeneas		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 31, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	REICH: Music for 18 Musicians Tutti Mr. Drury, Ms. Shelton	TCH	REICH: Music for 18 Musicians Tutti Mr. Drury, Ms. Shelton	TCH
10:00 AM - 12:30 PM				
11:30 AM - 12:30 PM			TOP Cabaret Strickling, Lalog Mr. Smith TOP Cabaret McDonald, Kim Ms. Iwama	CH 2 CH 1
12:00 PM - 1:00 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT
1:00 PM - 3:30 PM	FCM Chamber Orchestra August 8 program Please see posted rehearsal order BENJAMIN: Written On Skin Strings only Alexandre Bloch, cond	WB TCH	FCM Chamber Orchestra August 8 program Please see posted rehearsal order BENJAMIN: Written On Skin All cast Rucinski, piano Ms. Hall, Mr. Watkins, Mr. Hagegard	WB Maple
1:30 PM - 2:30 PM			TOP Cabaret Fuchs, Lee Ms. Iwama TOP Cabaret Menzies, Wu Mr. Smith	CH 1 CH 2
1:30 PM - 3:30 PM	STROPPA: Ossia	Birch		

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	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO - Rehearsal Denève [SHED]
11:30 AM - 12:30 PM			
12:00 PM - 1:00 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	
1:00 PM - 3:30 PM	FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order BENJAMIN: Written On Skin TCH Strings only Alexandre Bloch, cond		
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM		Composition Class CH 3 The Music of Helmut Lachenmann Mr. Drury	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, July 31, 2013

	Instrumental	Vocal	
2:30 PM - 3:30 PM		TOP Cabaret CH 2 Rhie, Kim Mr. Smith TOP Cabaret CH 1 Eddy, Lalog Ms. Iwama	
4:00 PM - 6:00 PM	HONSTEIN: Is It Auburn? Birch		
4:00 PM - 6:30 PM			
7:30 PM	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
4:00 PM - 6:00 PM		HONSTEIN: Is It Auburn? Birch	
4:00 PM - 6:30 PM			BSO - Rehearsal Dutoit [SHED]
7:30 PM	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	

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Thursday, August 01, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Finance Mr. May	Maple	TMC Orchestra Seminar Finance Mr. May	Maple
8:45 AM - 9:15 AM	BEETHOVEN: Serenade in D, Op25 Dress Rehearsal	SOH		
9:20 AM - 9:45 AM	FRANÇAIX: Duo Baroque Dress Rehearsal	SOH		
10:00 AM - 11:00 AM	STRAUSS(Leopold): Metamorphosen Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	REICH: Music for 18 Musicians Tutti Mr. Drury	TCH	REICH: Music for 18 Musicians Tutti Mr. Drury	TCH
	BEETHOVEN: Quintet, Op29 Mr. Jennings	CH 1		
	BEETHOVEN: Piano Concerto No4	Birch		
	CARTER: Epigrams Mr. Aimard	CH 2		
10:00 AM - 12:30 PM				
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Rucinski	CMH
1:00 PM - 3:30 PM	BENJAMIN: Written On Skin Orchestra only Cast will attend to observe Alexandre Bloch, cond	TCH	BENJAMIN: Written On Skin Orchestra only Cast will attend to observe Alexandre Bloch, cond	TCH
	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB

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Thursday, August 01, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Finance Mr. May	TMC Orchestra Maple Seminar Finance Mr. May	
8:45 AM - 9:15 AM			
9:20 AM - 9:45 AM			
10:00 AM - 11:00 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO - Rehearsal Dutoit [SHED]
10:30 AM - 12:30 PM			
1:00 PM - 3:30 PM	BENJAMIN: Written On Skin TCH Orchestra only Cast will attend to observe Alexandre Bloch, cond FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 01, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	STROPPA: Ossia Mr. Jennings, Mr. Stroppa	CH 1		
4:00 PM - 6:00 PM	LUTOSLAWSKI: Preludes & Fugue Mr. Jennings NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury, Mr. Aimard	Birch M7		
4:00 PM - 6:30 PM				
7:30 PM - 9:30 PM	HONSTEIN: Is It Auburn? Mr. Drury	Birch		
7:30 PM	**TMC Opera** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	**SOH**	**TMC Opera** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	**SOH**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 01, 2013

	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM		Composition Class HTRN Bassett Horn Class Mr. Marelli	
4:00 PM - 6:00 PM	LUTOSLAWSKI: Birch Preludes & Fugue Mr. Jennings		
4:00 PM - 6:30 PM			BSO - Rehearsal Denève [SHED]
7:30 PM - 9:30 PM		HONSTEIN: Is It Birch Auburn? Mr. Drury	
7:30 PM	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	**TMC Opera SOH** **Mark Morris Dance Group** **BRITTEN Curlew River** **PURCELL Dido & Aeneas**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, August 02, 2013

	Instrumental	Vocal	
10:00 AM - 12:30 PM	**TMC DAY OFF**	**TMC DAY OFF**	
6:00 PM			
8:30 PM	**BSO Concert** **SHED** **Stéphane Denève** **STRAUSS Death and Transfiguration** **BEETHOVEN Piano Concerto No4** **POULENC Stabat Mater**	**BSO Concert** see Instrumental Schedule for program detail	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:30 PM			BSO - Rehearsal Dutoit [SHED]
	TMC DAY OFF	**TMC DAY OFF**	
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Denève [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 03, 2013

	Instrumental		Vocal	
8:45 AM - 9:30 AM	HONSTEIN: Is It Auburn? Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	CARTER: Quartet No1 Mr. Fischer	CH 2		
10:00 AM - 12:30 PM	TMCO rehearsal Tanglewood On Parade Please see posted rehearsal order	SOH		
10:30 AM - 12:30 PM			Vocal Class Mit Schwung! Songs of Richard Strauss Mr. Smith	Maple
10:35 AM - 1:05 PM				
12:45 PM - 1:30 PM	LUTOSLAWSKI: Preludes & Fugue Dress Rehearsal	SOH		
1:30 PM - 2:30 PM			TOP Cabaret Fuchs, Lee Ms. Iwama TOP Cabaret Menzies, Wu Mr. Smith Songs of Mozart & Beethoven Maysek, Brown Italian song Aszodi, Lalog BRITTEN: On This Island Op11 Rhie, Rucinski	CH 2 CH 1 M7 Birch CMH
1:30 PM - 3:30 PM	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury, Mr. Aimard	Maple		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
8:45 AM - 9:30 AM		HONSTEIN: Is It Auburn? SOH Dress Rehearsal	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO rehearsal SOH Tanglewood On Parade Please see posted rehearsal order		
10:30 AM - 12:30 PM			
10:35 AM - 1:05 PM			BSO - Rehearsal Dutoit [SHED]
12:45 PM - 1:30 PM	LUTOSLAWSKI: SOH Preludes & Fugue Dress Rehearsal		
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM		Composition Class HTRN Mr. Mason Presents his own work	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 03, 2013

	Instrumental		Vocal	
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin Tutti Alexandre Bloch, cond	TCH	BENJAMIN: Written On Skin Tutti Alexandre Bloch, cond Mr. Hall, Mr. Watkins, Mr. Hagegard	TCH
	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	WB
2:30 PM - 3:30 PM			TOP Cabaret Strickling, Lalog Mr. Smith	CH 1
			TOP Cabaret McDonald, Kim Ms. Iwama	CH 2
			Songs of Mozart & Beethoven Moody, Brown	M7
			BRITTEN: On This Island Op11 Bachrach, Rucinski	CMH
			Italian song Marquis, Lee	Birch
2:30 PM				
4:00 PM - 5:00 PM			TOP Cabaret Rhie, Kim Mr. Smith	CH 1
			TOP Cabaret Eddy, Lalog Ms. Iwama	CH 2
			Italian song Hill, Wu	Birch
			English song ENelson, Rucinski	M7
			Italian song RNelson, Lee	CMH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin TCH Tutti Alexandre Bloch, cond FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order		
2:30 PM - 3:30 PM			
2:30 PM			**Concert [SOH] BUTI Chamber music**
4:00 PM - 5:00 PM			

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Saturday, August 03, 2013

	Instrumental	Vocal
4:00 PM - 6:00 PM	STROPPA: Ossia M8 CARTER: Epigrams Maple Mr. Aimard	
5:00 PM - 6:00 PM		English song M7 Strickling, Rucinski English song CMH McDonald, Lee BRITTEN: Michelangelo CH 1 Lieder SCHUBERT: Winterreise CH 2 Fuchs; Brown, Lalog Mr. Hagegard
6:00 PM	**TMC Prelude Concert SOH** **FRANÇAIX Duo baroque** **BEETHOVEN Serenade in D, Op25** **STRAUSS Metamorphosen**	**see Instrumental Schedule**
7:20 PM - 8:00 PM	BEETHOVEN: Piano SOH Concerto No4 Dress Rehearsal	
7:30 PM - 8:30 PM		SCHUBERT: Winterreise CH 2 Eddy; Brown, Lalog Mr. Hagegard
8:05 PM - 8:45 PM	BEETHOVEN: Quintet, SOH Op29 Dress Rehearsal	
8:30 PM	**BSO Concert SHED** **Charles Dutoit** **RAVEL Pavane for a Dead Princess** **BEETHOVEN Piano Concerto No1** **RAVEL Daphnis et Chloé**	**BSO Concert** see Instrumental Schedule for program detail

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	Conducting	Composition	BSO/Other
4:00 PM - 6:00 PM			
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
7:20 PM - 8:00 PM			
7:30 PM - 8:30 PM			
8:05 PM - 8:45 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Dutoit [SHED]**

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Sunday, August 04, 2013

	Instrumental	Vocal
10:00 AM	**TMC Chamber Concert** **SOH** **HONSTEIN Is It Auburn?** **BEETHOVEN Viola Quintet, Op29** **LUTOSLAWSKI Preludes & Fugue** **BEETHOVEN Piano Concerto No4**	**see Instrumental Schedule**
12:00 PM - 1:00 PM		SCHUBERT: Winterreise CH 2 Wyatt; Brown, Lalog Mr. Hagegard
12:00 PM - 2:30 PM	REICH: Music for 18 TCH Musicians Tutti Mr. Drury TOP Fanfares Rehearsal WB DUKAS Fanfare to La Péri COPLAND Ceremonial Fanfare COPLAND Fanfare for the Common Man	REICH: Music for 18 TCH Musicians Tutti Mr. Drury
1:00 PM - 2:00 PM		SCHUBERT: Winterreise CH 2 Malk; Brown, Lalog Mr. Hagegard
2:00 PM - 3:00 PM		SCHUBERT: Winterreise CH 2 Tinervia; Brown, Lalog Mr. Hagegard
2:30 PM	**BSO Concert** **SHED** **Charles Dutoit** **STRAVINSKY Fireworks** **DVOŘÁK Cello Concerto, Op104** **STRAVINSKY The Rite of Spring**	**BSO Concert** see Instrumental Schedule for program detail
7:00 PM - 10:00 PM		SCHUBERT: Winterreise CMH Tutti Mr. Hagegard
7:30 PM - 10:00 PM	FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order	FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order
8:00 PM		

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	Conducting	Composition	BSO/Other
10:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
12:00 PM - 1:00 PM			
12:00 PM - 2:30 PM	TOP Fanfares Rehearsal WB DUKAS Fanfare to La Péri COPLAND Ceremonial Fanfare COPLAND Fanfare for the Common Man		
1:00 PM - 2:00 PM			
2:00 PM - 3:00 PM			
2:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Dutoit [SHED]**
7:00 PM - 10:00 PM			
7:30 PM - 10:00 PM	FCM Chamber Orchestra WB August 8 program Please see posted rehearsal order		
8:00 PM			**Concert [SOH]** ***Esperanza Spaulding***

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Monday, August 05, 2013

	Instrumental	Vocal
9:00 AM - 10:45 AM	TOP Piano Program SOH Dress rehearsals 9:00a-9:20a Yang 9:25a-9:45a Peh 9:50a-10:15a Suh 10:20a-10:45a Hsu	
10:00 AM - 12:00 PM	CARTER: Quartet No1 CH 1 Mr. Fischer	
10:00 AM - 12:30 PM	TMCO rehearsal SHED Tanglewood On Parade Please see posted rehearsal order	
10:30 AM - 12:30 PM		Singers' Forum CMH Phyllis Curtin Masterclass Piano: Brown
11:00 AM - 11:20 AM		TOP Cabaret SOH Dress rehearsal Eddy, Lalog
11:00 AM - 1:00 PM		BENJAMIN: Written On Skin Maple All cast Rucinski, piano Mr. Benjamin, Ms. Hall, Mr. Watkins, Mr. Hagegard
11:25 AM - 11:45 AM		TOP Cabaret SOH Dress rehearsal Menzies, Wu
11:50 AM - 12:10 PM		TOP Cabaret SOH Dress rehearsal McDonald, Kim
12:15 PM - 12:35 PM		TOP Cabaret SOH Dress rehearsal Strickling, Lalog
12:40 PM - 1:00 PM		TOP Cabaret SOH Dress rehearsal Fuchs, Lee
1:05 PM - 1:25 PM		TOP Cabaret SOH Dress rehearsal Rhie, Kim

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Monday, August 05, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 10:45 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	TMCO rehearsal SHED Tanglewood On Parade Please see posted rehearsal order		
10:30 AM - 12:30 PM			
11:00 AM - 11:20 AM			
11:00 AM - 1:00 PM	BENJAMIN: Written On Skin Maple All cast Rucinski, piano Mr. Benjamin, Ms. Hall, Mr. Watkins, Mr. Hagegard	Composition Class CH 3 The Piano Music of Elliott Carter Mr. Aimard	
11:25 AM - 11:45 AM			
11:50 AM - 12:10 PM			
12:15 PM - 12:35 PM			
12:40 PM - 1:00 PM			
1:05 PM - 1:25 PM			

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Monday, August 05, 2013

	Instrumental		Vocal	
2:00 PM - 3:00 PM			English song McDonald, Lee Mr. Smith	CH 2
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin Sitzprobe Mr. Benjamin, cond	TCH	BENJAMIN: Written On Skin Sitzprobe Mr. Benjamin, cond Mr. Watkins, Ms. Hall, Mr. Hagegard	TCH
	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	SOH	FCM Chamber Orchestra August 8 program Please see posted rehearsal order	SOH
4:00 PM - 5:00 PM			BRITTEN: On This Island Op11 Rhie, Rucinski Ms. Iwama	CH 1
5:00 PM - 6:00 PM			BRITTEN: On This Island Op11 Bachrach, Rucinski Ms. Iwama	CH 1
			Italian song RNelson, Lee Mr. Watkins	CH 2
5:00 PM - 6:30 PM	Cello Ensemble Dress Rehearsal	SOH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 3:00 PM			
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond FCM Chamber Orchestra SOH August 8 program Please see posted rehearsal order		
4:00 PM - 5:00 PM			
5:00 PM - 6:00 PM			
5:00 PM - 6:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, August 05, 2013

	Instrumental	Vocal
7:00 PM - 10:00 PM		SCHUBERT: Winterreise CMH Mr. Hagegard
7:30 PM - 8:30 PM		English song M7 ENelson, Rucinski Ms. Iwama
7:30 PM - 9:30 PM	STROPPA: Ossia CH 2 Mr. Jennings, Mr. Stroppa CARTER: Epigrams CH 1 Mr. Aimard	
7:30 PM - 10:00 PM	REICH: Music for 18 Musicians SOH Tutti Mr. Drury	REICH: Music for 18 Musicians SOH Tutti Mr. Drury

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
7:00 PM - 10:00 PM			
7:30 PM - 8:30 PM			
7:30 PM - 9:30 PM			
7:30 PM - 10:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, August 06, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Drury, Mr. Aimard	Maple	Vocal Class Mr. Katz	CMH
10:00 AM - 1:00 PM				
11:30 AM - 12:30 PM	TMCO & BSO Tchaikovsky: 1812 Overture CARTER: Quartet No1 Dress Rehearsal	SHED SOH		
12:30 PM - 1:00 PM	TMCO rehearsal Borodin: Polovtsian Dances	SHED		
1:30 PM - 4:30 PM			BENJAMIN: Written On Skin All cast Rucinski, piano Mr. Benjamin, Ms. Hall, Mr. Watkins, Mr. Hagegard	WB
2:30 PM	**TOP Cello Ensemble Concert**	**SOH**	**see Instrumental Schedule**	
3:30 PM	**TOP Piano Concert Verdi & Wagner Opera transcriptions**	**SOH**	**see Instrumental Schedule**	
5:00 PM	**see Vocal Schedule**		**TOP Vocal Concert Cabaret Songs**	**SOH**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 1:00 PM			BSO - Rehearsal [SHED] *TOP*
11:30 AM - 12:30 PM	TMCO & BSO SHED Tchaikovsky: 1812 Overture		
12:30 PM - 1:00 PM	TMCO rehearsal SHED Borodin: Polovtsian Dances		
1:30 PM - 4:30 PM	BENJAMIN: Written On Skin WB All cast Rucinski, piano Mr. Benjamin, Ms. Hall, Mr. Watkins, Mr. Hagegard		
2:30 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
3:30 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
5:00 PM	**see Vocal Schedule**	**see Vocal Schedule**	

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Tuesday, August 06, 2013

	Instrumental	Vocal
8:00 PM	TOP Fanfares SHED DUKAS Fanfare to La Péri COPLAND Ceremonial Fanfare COPLAND Fanfare for the Common Man	see Instrumental Schedule
8:30 PM	Tanglewood On Parade SHED BSO, Pops, TMCO BORODIN Polovetsian Dances GERSHWIN *An American in Paris* WILLIAMS Cowboys Overture BERNSTEIN Love Theme, from *On the Waterfront* Concertino on Bond Themes TCHAIKOVSKY *1812* Overture	see Instrumental Schedule

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
8:00 PM	TOP Fanfares SHED DUKAS Fanfare to La Péri COPLAND Ceremonial Fanfare COPLAND Fanfare for the Common Man	see Conducting Schedule	
8:30 PM	see Instrumental Schedule	see Instrumental Schedule	BSO - Concert [SHED] *TOP*

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Wednesday, August 07, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	Piano Class Mr. Katz	CMH	Piano Class Mr. Katz	CMH
10:00 AM - 12:30 PM				
12:00 PM - 1:00 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT
12:30 PM - 1:30 PM			English song Strickling, Rucinski Ms. Iwama Italian song Marquis, Lee Mr. Watkins	CH 1 CH 2
1:30 PM - 1:50 PM	MASON: The Years of Light Dress Rehearsal	SOH	MASON: The Years of Light Dress Rehearsal	SOH
1:30 PM - 2:30 PM			BRITTEN: Michelangelo Lieder Mr. Smith	CH 2
1:30 PM - 3:30 PM	STROPPA: Ossia	Birch		
2:00 PM - 2:45 PM	STROPPA: Let Me Sing Into Your Ear Dress Rehearsal	SOH		
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin Sitzprobe Mr. Benjamin, cond	TCH	BENJAMIN: Written On Skin Sitzprobe Mr. Benjamin, Mr. Hagegard, Mr. Watkins, Ms. Hall	TCH
2:30 PM - 3:30 PM			Italian song Hill, Wu Mr. Smith	CH 2

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Wednesday, August 07, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO - Rehearsal Dohnányi [SHED]
12:00 PM - 1:00 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	
12:30 PM - 1:30 PM			
1:30 PM - 1:50 PM	MASON: The Years of Light SOH Dress Rehearsal		
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM			
2:00 PM - 2:45 PM	STROPPA: Let Me Sing Into Your Ear SOH Dress Rehearsal		
2:00 PM - 4:30 PM	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond	
2:30 PM - 3:30 PM			

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Wednesday, August 07, 2013

	Instrumental	Vocal
2:55 PM - 3:15 PM	CARTER: Instances SOH Dress Rehearsal	
3:20 PM - 4:00 PM	LACHENMANN: Zwei Gefühle SOH Dress Rehearsal	
4:00 PM - 5:00 PM		Songs of Mozart & Beethoven CH 1 Moody, Brown Ms. Iwama
4:00 PM - 6:00 PM	CARTER: Epigrams Maple Mr. Aimard	
4:00 PM - 6:30 PM		
5:00 PM - 6:00 PM		BENJAMIN: Written On Skin CMH Vocal rehearsal All cast Rucinski, piano Mr. Benjamin Ms. Hall, Mr. Watkins, Mr. Hagegard Songs of Mozart & Beethoven CH 1 Maysek, Brown Ms. Iwama Italian song CH 2 Aszodi, Lalog Mr. Smith
7:30 PM - 10:00 PM	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, Mr. Hagegard, Mr. Watkins, Ms. Hall
8:00 PM		

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	Conducting	Composition	BSO/Other
2:55 PM - 3:15 PM	CARTER: Instances SOH Dress Rehearsal		
3:20 PM - 4:00 PM	LACHENMANN: Zwei Gefühle SOH Dress Rehearsal		
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
4:00 PM - 6:30 PM			BSO - Rehearsal Dohnányi [SHED]
5:00 PM - 6:00 PM	BENJAMIN: Written On Skin CMH Vocal rehearsal All cast Rucinski, piano Mr. Benjamin Ms. Hall, Mr. Watkins, Mr. Hagegard		
7:30 PM - 10:00 PM	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond	BENJAMIN: Written On Skin TCH Sitzprobe Mr. Benjamin, cond	
8:00 PM			**Concert [SOH]** ***Christian Zacharias***

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Thursday, August 08, 2013

	Instrumental		Vocal	
9:00 AM - 9:30 AM	CARTER: Epigrams Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	NANCARROW: Study No6 NANCARROW: Study No7 LIGETI: Three Pieces Mr. Aimard	Maple		
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin Mr. Benjamin, cond	TCH	BENJAMIN: Written On Skin Mr. Benjamin, Mr. Hagegard, Mr. Watkins. Ms. Hall	TCH
	REICH: Music for 18 Musicians Tutti Ms. Shelton, Mr. Drury	SOH	REICH: Music for 18 Musicians Tutti Ms. Shelton, Mr. Drury	SOH
10:30 AM - 12:30 PM			Singers' Forum Phyllis Curtin Masterclass Piano: Kim	CMH
1:30 PM - 3:30 PM	Flute Class Material TBD by Ms. Rowe and Fellows Ms. Rowe	Hick	Vocal Class Mr. Katz	CMH
	English Horn Class English horn excerpts Mr. Sheena	Ash		
	Clarinet Class Tchaikovsky: Symphony #6 Rimsky-Korsakov: Capriccio Espagnol General review of the summer's orchestral excerpts Mr. Martin, Mr. Wayne	M1		
	Bassoon Class Solo or excerpt of choice Mr. Ranti	M7		

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Thursday, August 08, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 9:30 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin TCH Mr. Benjamin, cond	BENJAMIN: Written On Skin TCH Mr. Benjamin, cond	BSO - Rehearsal Zacharias [SHED]
10:30 AM - 12:30 PM			
1:30 PM - 3:30 PM		Composition Class HTRN Mr. Gandolfi	

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Thursday, August 08, 2013

	Instrumental		Vocal	
1:30 PM - 3:30 PM	Horn Class Getting the job; On-the-job issues Mr. Winter	SHED DR		
	Trumpet Class Solo class Mr. Wright	Birch		
	Low Brass Class All Trombones & Tuba Berlioz excerpts Mr. Roylance	EB		
	Percussion Class Mr. Stephan	TCH		
	Harp Class Ms. Pilot	SOH GR		
	Violin Class Mr. Shaham	WB		
	Cello Class Excerpts as assigned Mr. Young	Maple		
	Bass Class Mock audition Mr. Roy, Mr. Stovall (CH1 reserved for warmup)	CH 2		
4:00 PM - 5:00 PM			English song McDonald, Lee Mr. Smith	CH 1
4:00 PM - 5:30 PM	STROPPA: Ossia Mr. Jennings, Mr. Stroppa	CH 2		
4:00 PM - 6:30 PM	BENJAMIN: Written On Skin Mr. Benjamin, cond	TCH	BENJAMIN: Written On Skin Mr. Benjamin, Mr. Hagegard, Mr. Watkins, Ms. Hall	TCH

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	Conducting	Composition	BSO/Other
1:30 PM - 3:30 PM			
4:00 PM - 5:00 PM			
4:00 PM - 5:30 PM			
4:00 PM - 6:30 PM	BENJAMIN: Written On Skin TCH Mr. Benjamin, cond	BENJAMIN: Written On Skin TCH Mr. Benjamin, cond	BSO - Rehearsal Dohnányi [SHED]

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Thursday, August 08, 2013

	Instrumental	Vocal	
6:00 PM	FCM Concert SOH CARTER String Quartet No1	see Instrumental Schedule	
8:00 PM	FCM Concert SOH FCM Chamber Orchestra MASON Years of Light STROPPA Let Me Sing Into Your Ear CARTER Instances LACHENMANN Zwei gefuehle	see Instrumental Schedule	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
6:00 PM	see Instrumental Schedule	see Instrumental Schedule	
8:00 PM	see Instrumental Schedule	see Instrumental Schedule	

Friday, August 09, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Contributed Income Mr. Reidy	Maple	TMC Orchestra Seminar Contributed Income Mr. Reidy	Maple
9:00 AM - 9:30 AM	STROPPA: Ossia Dress Rehearsal	SOH		
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin Mr. Benjamin, cond	SOH	BENJAMIN: Written On Skin Mr. Benjamin, Mr. Hagegard, Mr. Watkins, Ms. Hall	SOH
12:00 PM				
1:30 PM - 2:30 PM			English song ENelson, Rucinski Ms. Iwama	CH 1
2:30 PM	**FCM Concert** **CARTER Epigrams** **LACHENMANN Grido** **STROPPA Traietorria**	**SOH**	**see Instrumental Schedule**	
4:00 PM - 5:00 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952	M7		
4:00 PM - 6:00 PM	TMCO percussion August18 program Mr. Stephan	TCH	SCHUBERT: Winterreise Mr. Hagegard	CMH
5:00 PM - 6:00 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358	M7	BRITTEN: On This Island Op11 Rhie, Rucinski Ms. Iwama Italian song RNelson, Lee Mr. Watkins	CH 2 CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Maple Seminar Contributed Income Mr. Reidy	TMC Orchestra Maple Seminar Contributed Income Mr. Reidy	
9:00 AM - 9:30 AM			
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin SOH Mr. Benjamin, cond	BENJAMIN: Written On Skin SOH Mr. Benjamin, cond	BSO - Rehearsal Dohnányi [SHED]
12:00 PM		Composers' Lunch Ms. Chadwick, BMI Meet in Carriage House	
1:30 PM - 2:30 PM			
2:30 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM			
5:00 PM - 6:00 PM			

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Friday, August 09, 2013

	Instrumental	Vocal	
6:00 PM			
7:00 PM - 8:00 PM		BRITTEN: On This Island Op11 CH 2 Bachrach, Rucinski Ms. Iwama	
8:30 PM	**BSO Concert** **SHED** **Christoph von Dohnányi** **SIBELIUS Violin Concerto** **BRAHMS Symphony No2**	**BSO Concert** see Instrumental Schedule for program detail	

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	Conducting	Composition	BSO/Other
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
7:00 PM - 8:00 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Dohnányi [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 10, 2013

	Instrumental		Vocal	
9:00 AM - 9:30 AM	NANCARROW: Study No6 NANCARROW: Study No7 Dress Rehearsal	SOH		
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2	CH 2		
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin Mr. Benjamin, cond	SOH	BENJAMIN: Written On Skin Mr. Benjamin, Mr. Hagegard, Mr. Watkins, Ms. Hall	SOH
10:35 AM - 1:05 PM				
11:30 AM - 12:30 PM			Italian song Aszodi, Lalog Mr. Smith	CH 1
1:00 PM - 1:30 PM	LIGETI: Three Pieces Dress Rehearsal	SOH		
1:30 PM - 3:30 PM	TMCO Aug18 Program Violin section leaders Burton, Roth, Vera, Ito, Wojtkowski, Koransky, Bennett, Varley Class with Mr. Lowe	WB		
	Clarinet Class Mock audition Mr. Martin, Mr. Wayne	M1		
	Cello Class Solo chamber/concerto repertoire of choice Mr. Fischer	Birch		
2:00 PM - 3:00 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952	M7	BRITTEN: Michelangelo Lieder Mr. Smith	CH 2
			Italian song Marquis, Lee Mr. Watkins	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 10, 2013

	Conducting	Composition	BSO/Other
9:00 AM - 9:30 AM			
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	BENJAMIN: Written On Skin SOH Mr. Benjamin, cond	BENJAMIN: Written On Skin SOH Mr. Benjamin, cond	
10:35 AM - 1:05 PM			BSO - Rehearsal Zacharias [SHED]
11:30 AM - 12:30 PM			
1:00 PM - 1:30 PM			
1:30 PM - 3:30 PM		Composition Class HTRN Mr. Gandolfi	
2:00 PM - 3:00 PM			

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Saturday, August 10, 2013

	Instrumental		Vocal		
2:00 PM - 5:00 PM			SCHUBERT: Winterreise Mr. Hagegard	CMH	
2:30 PM					
3:00 PM - 4:00 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358	M7	Italian song Hill, Wu Mr. Smith	CH 2	
5:00 PM - 6:00 PM			English song Strickling, Rucinski Ms. Iwama	CH 1	
6:00 PM	**FCM Prelude Concert** **STROPPA Ossia** **LACHENMANN Got Lost** **CARTER Retrouvailles** **CARTER 90+** **CARTER Tri-Tribute**	**SOH**	**see Instrumental Schedule**		
7:00 PM - 8:00 PM			Songs of Mozart & Beethoven Maysek, Brown Ms. Iwama	CH 2	
8:00 PM - 9:00 PM			Songs of Mozart & Beethoven Moody, Brown Ms. Iwama	CH 2	
8:00 PM - 11:00 PM	REICH: Music for 18 Musicians Dress Rehearsal	SOH	REICH: Music for 18 Musicians Dress Rehearsal	SOH	
8:30 PM	**BSO Concert** **Christoph von Dohnányi** **CARTER Sound Fields** **BEETHOVEN Piano Concerto No3** **BRAHMS Symphony No4**	**SHED**	**BSO Concert** see Instrumental Schedule for program detail		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 10, 2013

	Conducting	Composition	BSO/Other
2:00 PM - 5:00 PM			
2:30 PM			**Concert [SOH] BUTI Orchestra**
3:00 PM - 4:00 PM			
5:00 PM - 6:00 PM			
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
7:00 PM - 8:00 PM			
8:00 PM - 9:00 PM			
8:00 PM - 11:00 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Dohnányi [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, August 11, 2013

	Instrumental	Vocal
10:00 AM	**FCM Concert** **SOH** **NANCARROW Study No. 6 & 7** **STROPPA Aye, There's the Rub** **LIGETI Three Pieces** **REICH Music for 18 Musicians**	**see Instrumental Schedule**
2:00 PM - 5:00 PM		SCHUBERT: Winterreise Maple Mr. Hagegard
2:30 PM	**BSO Concert** **SHED** **Christian Zacharias** **ALL-BEETHOVEN PROGRAM** **Overture, Creatures of Prometheus** **Piano Concerto No2** **Symphony No6, Pastoral**	**BSO Concert** see Instrumental Schedule for program detail
7:00 PM - 10:00 PM	BENJAMIN: Written On Skin SOH Dress Rehearsal	BENJAMIN: Written On Skin SOH Dress Rehearsal

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM	**see Instrumental Schedule**	**see Instrumental Schedule**	
2:00 PM - 5:00 PM			
2:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Zacharias [SHED]**
7:00 PM - 10:00 PM	BENJAMIN: Written On Skin SOH Dress Rehearsal	BENJAMIN: Written On Skin SOH Dress Rehearsal	

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Monday, August 12, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2 Mr. Solzhenitsyn	Maple		
10:30 AM - 12:10 PM			Individual Appointments Ms. Curtin 10:30a ENelson 10:50a Aszodi 11:10a Moody 11:30a Maysek 11:50a Eddy	CH 2
10:30 AM - 12:30 PM	Piano Class Score reduction Mr. Corliss	CMH	Piano Class Score reduction Mr. Corliss	CMH
1:30 PM - 2:30 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952 Mr. Solzhenitsyn	M7	English song McDonald, Lee Mr. Smith BRITTEN: On This Island Op11 Bachrach, Rucinski Ms. Iwama	CH 1 M8
2:00 PM - 3:00 PM	TMCO horns * August18 program Ms. Childers TMCO trumpets * August18 program Mr. Rolfs TMCO low brass * August18 program Mr. Markey * Following this sectional: All TMCO brass will meet for a tutti brass sectional in the West Barn	Maple WB EB		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, August 12, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:30 AM - 12:10 PM			
10:30 AM - 12:30 PM			
1:30 PM - 2:30 PM			
2:00 PM - 3:00 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, August 12, 2013

	Instrumental		Vocal	
2:00 PM - 4:30 PM	TMCO strings August18 program Mr. Lehninger, cond	SOH		
	TMCO woodwinds August18 program Ms. Nelsen Stilian Kirov, Ciaran McAuley, cond	Birch		
	TMCO harps August18 program Ms. Pilot	SOH GR		
2:30 PM - 3:30 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358 Mr. Solzhenitsyn	M7	BRITTEN: On This Island Op11 Rhie, Rucinski Ms. Iwama	M8
3:00 PM - 6:00 PM			SCHUBERT: Winterreise Mr. Hagegard	CMH
3:15 PM - 4:30 PM	TMCO tutti brass August18 program Ms. Childers, Mr. Markey, Mr. Rolfs Mr. Poga, cond	WB		
3:30 PM - 4:30 PM			English song ENelson, Rucinski Ms. Iwama	M8
4:00 PM - 6:00 PM	Piece-a-Day Project Instrumental pairs TBA Mr. Gandolfi	Maple CH 1 CH 2		
8:00 PM	**FCM Concert** **George Benjamin** **BENJAMIN Written On Skin**	**SOH**	**FCM Concert** **George Benjamin** **BENJAMIN Written On Skin**	**SOH**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Monday, August 12, 2013

	Conducting	Composition	BSO/Other
2:00 PM - 4:30 PM	TMCO strings SOH August18 program Mr. Lehninger, cond TMCO woodwinds Birch August18 program Ms. Nelsen Stilian Kirov, Ciaran McAuley, cond		
2:30 PM - 3:30 PM			
3:00 PM - 6:00 PM			
3:15 PM - 4:30 PM	TMCO tutti brass WB August18 program Ms. Childers, Mr. Markey, Mr. Rolfs Mr. Poga, cond		
3:30 PM - 4:30 PM			
4:00 PM - 6:00 PM		Piece-a-Day Project Maple Instrumental pairs TBA CH 1 Mr. Gandolfi CH 2	
8:00 PM	**FCM Concert SOH** **George Benjamin** **BENJAMIN Written On Skin**	**FCM Concert SOH** **George Benjamin** **BENJAMIN Written On Skin**	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, August 13, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2	Birch		
10:30 AM - 11:30 AM			Songs of Mozart & Beethoven Maysek, Brown Ms. Iwama	CH 1
10:30 AM - 12:10 PM			Individual Appointments Ms. Curtin 10:30a Marquis 10:50a McDonald 11:10a RNelson 11:30a Fuchs 11:50a Malk	CH 2
10:30 AM - 12:30 PM	Piano Class Mr. Solzhenitsyn	CMH		
11:30 AM - 12:30 PM			Songs of Mozart & Beethoven Moody, Brown Ms. Iwama Italian song Aszodi, Lalog Mr. Smith	CH 1 Maple
1:30 PM - 2:30 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952	Maple		
1:30 PM - 3:30 PM			Vocal Class Mr. Hagegard	CMH
2:00 PM - 3:00 PM				
2:00 PM - 5:00 PM	TMCO rehearsal Please see posted rehearsal order	SHED		
3:00 PM - 4:00 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358	Maple		

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	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:30 AM - 11:30 AM			
10:30 AM - 12:10 PM			
10:30 AM - 12:30 PM			
11:30 AM - 12:30 PM			
1:30 PM - 2:30 PM			
1:30 PM - 3:30 PM			
2:00 PM - 3:00 PM		Composers' Meeting HTRN Young Mr. Benjamin	
2:00 PM - 5:00 PM	TMCO rehearsal SHED Please see posted rehearsal order		
3:00 PM - 4:00 PM		Composers' Meeting HTRN Ko Mr. Benjamin	

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Tuesday, August 13, 2013

	Instrumental		Vocal	
4:00 PM - 5:00 PM			English song Strickling, Rucinski Ms. Iwama	Maple
			BRITTEN: Michelangelo Lieder Mr. Smith	CH 2
			Italian song Marquis, Lee Mr. Watkins	CH 1
4:00 PM - 6:00 PM	Piece-a-Day Project Instrumental pairs TBA Mr. Gandolfi	M7 M8 CMH		
5:00 PM - 6:00 PM			Italian song Hill, Wu Mr. Smith	CH 2
			Italian song RNelson, Lee Mr. Watkins	CH 1
7:00 PM - 10:00 PM			SCHUBERT: Winterreise Mr. Hagegard	CMH
7:30 PM - 10:00 PM	TMCO rehearsal Please see posted rehearsal order	SHED		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Tuesday, August 13, 2013

	Conducting	Composition	BSO/Other
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM		Piece-a-Day Project M7 Instrumental pairs TBA M8 Mr. Gandolfi CMH	
5:00 PM - 6:00 PM			
7:00 PM - 10:00 PM			
7:30 PM - 10:00 PM	TMCO rehearsal SHED Please see posted rehearsal order		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, August 14, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2 Mr. Solzhenitsyn	Maple		
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SHED		
10:30 AM - 12:10 PM			Individual Appointments Ms. Curtin 10:30a Mercante 10:50a Hill 11:10a Strickling 11:30a Wyatt 11:50a Tinervia	CH 2
11:00 AM - 12:00 PM				
11:30 AM - 12:30 PM			English song ENelson, Rucinski Ms. Iwama	CH 1
12:00 PM - 1:00 PM				
1:00 PM - 2:00 PM	TMC Lunch Club BSO Volunteers	SOH TNT	TMC Lunch Club BSO Volunteers	SOH TNT
1:30 PM - 2:30 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952 Mr. Solzhenitsyn	Maple		
2:00 PM - 3:00 PM				
1:30 PM - 3:30 PM			Vocal Class Mr. Hagegard	CMH

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, August 14, 2013

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 1:00 PM	TMCO rehearsal SHED Please see posted rehearsal order		
10:30 AM - 12:10 PM			
11:00 AM - 12:00 PM		Composers' Meeting HTRN Antonellis Mr. Benjamin	
11:30 AM - 12:30 PM			
12:00 PM - 1:00 PM		Composers' Meeting HTRN Chun Mr. Benjamin	
1:00 PM - 2:00 PM	TMC Lunch Club SOH BSO Volunteers TNT	TMC Lunch Club SOH BSO Volunteers TNT	
1:30 PM - 2:30 PM			
2:00 PM - 3:00 PM		Composers' Meeting HTRN Honstein Mr. Benjamin	
1:30 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, August 14, 2013

	Instrumental		Vocal	
2:30 PM - 3:30 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358 Mr. Solzhenitsyn	Maple		
3:00 PM - 4:00 PM				
4:00 PM - 5:00 PM			English song McDonald, Lee Mr. Smith BRITTEN: On This Island Op11 Bachrach, Rucinski Ms. Iwama	CH 1 CH 2
4:00 PM - 6:00 PM	Piece-a-Day Project Instrumental pairs TBA Mr. Gandolfi	CMH M7 M8		
4:00 PM - 6:30 PM	TMCO rehearsal Please see posted rehearsal order	SHED		
5:00 PM - 6:00 PM			BRITTEN: On This Island Op11 Rhie, Rucinski Ms. Iwama	CH 2
7:00 PM - 10:00 PM			SCHUBERT: Winterreise Mr. Hagegard	CMH
8:00 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Wednesday, August 14, 2013

	Conducting	Composition	BSO/Other
2:30 PM - 3:30 PM			
3:00 PM - 4:00 PM		Composers' Meeting HTRN Heidelberger Mr. Benjamin	
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM		Piece-a-Day Project CMH Instrumental pairs TBA M7 Mr. Gandolfi M8	
4:00 PM - 6:30 PM	TMCO rehearsal SHED Please see posted rehearsal order		
5:00 PM - 6:00 PM			
7:00 PM - 10:00 PM			
8:00 PM			**Concert [SOH]** ***Emerson Quartet***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 15, 2013

	Instrumental		Vocal	
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2	Birch		
10:00 AM - 12:30 PM				
10:00 AM - 1:00 PM	TMCO rehearsal Please see posted rehearsal order	SOH		
10:30 AM - 11:30 AM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952	M7	Songs of Mozart & Beethoven Moody, Brown Ms. Iwama	CMH
			Italian song Hill, Wu Mr. Smith	Maple
			Italian song Marquis, Lee Mr. Watkins	CH 1
10:30 AM - 12:10 PM			Individual Appointments Ms. Curtin 10:30a Menzies 10:50a Coil 11:10a Bell 11:30a Rhie 11:50a Bachrach	CH 2
10:30 AM - 1:00 PM				
11:30 AM - 12:30 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358	M7	Songs of Mozart & Beethoven Maysek, Brown Ms. Iwama	CMH
			Italian song Aszodi, Lalog Mr. Smith	Maple
			Italian song RNelson, Lee Mr. Watkins	CH 1

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM			BSO - Rehearsal Haitink [SHED]
10:00 AM - 1:00 PM	TMCO rehearsal SOH Please see posted rehearsal order		
10:30 AM - 11:30 AM			
10:30 AM - 12:10 PM			
10:30 AM - 1:00 PM		Composition Class HTRN Mr. Benjamin	
11:30 AM - 12:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 15, 2013

	Instrumental		Vocal
2:00 PM - 3:30 PM	Flute Class Discussion Mr. Foreman, Ms. Meyers, Ms. Rowe	CH 3	
	Oboe Class Basic instrument repair & maintenance Double-tonguing & circular breathing Mr. Sheena	M1	
	Clarinet Class Review of mock audition Open Forum Mr. Martin, Mr. Wayne	M8	
	Bassoon Class Reed class Mr. Henegar	Ash	
	Horn Class Discussion Mr. Winter	Maple	
	Trumpet Class Discussion Mr. Rolfs, Mr. Wright	Hick	
	Trombone Class Tenure strategies Mr. Oft	CH 2	
	Tuba Class Discussion Mr. Roylance	227	
	Percussion Class Discussion Mr. Hudgins	TCH	
	Harp Class Ms. Lilly	SOH GR	
	Violin Seminar Groups as assigned Ms. Bewick: Mr. Cherry: Mr. Horowitz: Ms. Lee Mr. Lefkowitz: Ms. Smirnova:	 MHS Art MHS Aud MHS TH MHS Drama MHS 209 MHS 202	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 15, 2013

	Conducting	Composition	BSO/Other
2:00 PM - 3:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Thursday, August 15, 2013

	Instrumental		Vocal	
2:00 PM - 3:30 PM	Cello Class Discussion and questions Mr. Jojatu	Birch		
	Bass Class Audition Followup Mr. Roy, Mr. Stovall	CH 1		
2:00 PM - 4:00 PM			Vocal Class Mr. Feinstein	CMH
4:00 PM - 5:00 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952 Mr. Solzhenitsyn	M7		
4:00 PM - 6:00 PM	Piece-a-Day Project Instrumental pairs TBA Mr. Gandolfi	Birch CH 1 Hick		
4:00 PM - 6:30 PM	TMCO rehearsal Please see posted rehearsal order	SOH		
5:00 PM - 6:00 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358 Mr. Solzhenitsyn	M7	English song Strickling, Rucinski Ms. Iwama	CH 2
			BRITTEN: Michelangelo Lieder Mr. Smith	CMH
7:00 PM - 10:00 PM			SCHUBERT: Winterreise Pre - Dress Rehearsal	SOH
8:30 PM				

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
2:00 PM - 3:30 PM			
2:00 PM - 4:00 PM			
4:00 PM - 5:00 PM			
4:00 PM - 6:00 PM		Piece-a-Day Project Birch Instrumental pairs TBA CH 1 Mr. Gandolfi Hick	
4:00 PM - 6:30 PM	TMCO rehearsal SOH Please see posted rehearsal order		
5:00 PM - 6:00 PM			
7:00 PM - 10:00 PM			
8:30 PM			**Concert [SHED]** ***Goat Rodeo***

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, August 16, 2013

	Instrumental		Vocal	
8:30 AM - 9:40 AM	TMC Orchestra Seminar Q&A; Catch-up; Wrap-up Ms. Highstein	Maple	TMC Orchestra Seminar Q&A; Catch-up; Wrap-up Ms. Highstein	Maple
10:00 AM - 12:00 PM	HAYDN: Quartet, Op64 No2 Mr. Solzhenitsyn	CH 2		
10:00 AM - 12:30 PM	Conducting Class Beethoven: Piano Concerto No5 Mr. Asbury, Mr. Ax	SOH		
3:00 PM - 5:30 PM	TMCO rehearsal Please see posted rehearsal order	SHED		
3:15 PM - 5:15 PM	Piece-a-Day Project Dress rehearsals	SOH		
6:00 PM				
7:30 PM - 7:50 PM			Songs of Mozart & Beethoven Maysek, Moody, Brown Dress rehearsal	SOH
7:55 PM - 8:05 PM	BEETHOVEN: Sonata in D, Op6 SCHUBERT: Fugue, D952 Dress Rehearsal	SOH		
8:20 PM - 8:50 PM	MOZART: Fugue in G minor, K401 MOZART: Sonata in B-flat, K358 Dress Rehearsal	SOH		
8:30 PM	**Boston Pops Concert** **Keith Lockhart** **Michael Feinstein** **Tribute to Marvin Hamlisch; Celebrations of Jimmy Van Heusen and Sammy Cahn**	**SHED**	**Boston Pops Concert** see Instrumental Schedule for program detail	
9:00 PM - 9:30 PM	HAYDN: Quartet, Op64 No2 Dress Rehearsal	SOH		

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Friday, August 16, 2013

	Conducting	Composition	BSO/Other
8:30 AM - 9:40 AM	TMC Orchestra Seminar Maple Q&A; Catch-up; Wrap-up Ms. Highstein	TMC Orchestra Seminar Maple Q&A; Catch-up; Wrap-up Ms. Highstein	
10:00 AM - 12:00 PM			
10:00 AM - 12:30 PM	Conducting Class SOH Beethoven: Piano Concerto No5 Mr. Asbury, Mr. Ax		BPO - Rehearsal Lockhart [SHED]
3:00 PM - 5:30 PM	TMCO rehearsal SHED Please see posted rehearsal order		
3:15 PM - 5:15 PM		Piece-a-Day Project SOH Dress rehearsals	
6:00 PM			**Concert [SOH]** ***BSO Prelude Concert***
7:30 PM - 7:50 PM			
7:55 PM - 8:05 PM			
8:20 PM - 8:50 PM			
8:30 PM	**Boston Pops Concert** see Instrumental Schedule for program detail	**Boston Pops Concert** see Instrumental Schedule for program detail	**BPO - Concert Lockhart [SHED]**
9:00 PM - 9:30 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 17, 2013

	Instrumental	Vocal	
10:35 AM - 1:05 PM			
11:00 AM	**TMC Concert** **SOH** **Composition Fellows** **Piece-a-Day Project**	**see Instrumental Schedule**	
1:30 PM - 1:50 PM		Italian song SOH RNelson, Marquis, Lee Dress Rehearsal	
1:55 PM - 2:15 PM		BRITTEN: Michelangelo SOH Lieder Dress Rehearsal	
2:00 PM - 4:30 PM	TMCO rehearsal SHED Please see posted rehearsal order		
2:20 PM - 2:40 PM		BRITTEN: On This Island SOH Op11 Bachrach, Rhie, Rucinski Dress Rehearsal	
2:45 PM - 3:05 PM		English song SOH McDonald, Lee Dress Rehearsal	
3:10 PM - 3:30 PM		English song SOH ENelson, Rucinski Dress Rehearsal	
3:35 PM - 3:55 PM		Italian song SOH Aszodi, Lalog Dress Rehearsal	
4:00 PM - 4:20 PM		English song SOH Strickling, Rucinski Dress Rehearsal	
4:25 PM - 4:45 PM		Italian song SOH Hill, Wu Dress Rehearsal	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

	Conducting	Composition	BSO/Other
10:35 AM - 1:05 PM			BSO - Rehearsal Haitink [SHED]
11:00 AM	**see Composition Schedule**	**TMC Concert SOH** **Composition Fellows** **Piece-a-Day Project**	
1:30 PM - 1:50 PM			
1:55 PM - 2:15 PM			
2:00 PM - 4:30 PM	TMCO rehearsal SHED Please see posted rehearsal order		
2:20 PM - 2:40 PM			
2:45 PM - 3:05 PM			
3:10 PM - 3:30 PM			
3:35 PM - 3:55 PM			
4:00 PM - 4:20 PM			
4:25 PM - 4:45 PM			

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 17, 2013

	Instrumental	Vocal
6:00 PM	**TMC Prelude Concert** **SOH** **BEETHOVEN Sonata for piano four hands, Op6** **SCHUBERT Fugue in E minor, D952** **MOZART Fugue in G minor, K401** **MOZART Sonata in B-flat, K358** **MOZART & BEETHOVEN Selected Songs** **HAYDN String Quartet, Op64 No2**	**see Instrumental Schedule**
7:30 PM - 10:30 PM		SCHUBERT: Winterreise SOH Dress Rehearsal
8:30 PM	**BSO Concert** **SHED** **Bernard Haitink** **MOZART Violin Concerto No5, K219** **MAHLER Symphony No4**	**BSO Concert** see Instrumental Schedule for program detail

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Saturday, August 17, 2013

	Conducting	Composition	BSO/Other
6:00 PM	**see Instrumental Schedule**	**see Instrumental Schedule**	
7:30 PM - 10:30 PM			
8:30 PM	**BSO Concert** see Instrumental Schedule for program detail	**BSO Concert** see Instrumental Schedule for program detail	**BSO - Concert Haitink [SHED]**

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, August 18, 2013

	Instrumental	Vocal
10:00 AM	see Vocal Schedule	TMC Vocal Concert SOH BRITTEN Selections from Seven Sonnets of Michelangelo BRITTEN On This Island, Op11 Selected English and Italian song
1:00 PM	see Vocal Schedule	TMC Prelude Concert SOH SCHUBERT Winterreise
2:30 PM	TMCO Concert SHED Christoph von Dohnányi Emanuel Ax, piano MOZART Piano Concerto, K271 MAHLER Symphony No1	see Instrumental Schedule

This schedule is subject to changes. Please see bulletin boards frequently for notices.

Sunday, August 18, 2013

	Conducting	Composition	BSO/Other
10:00 AM	see Vocal Schedule	see Vocal Schedule	
1:00 PM	see Vocal Schedule	SOH see Vocal Schedule	
2:30 PM	see Instrumental Schedule	see Instrumental Schedule	

This schedule is subject to changes. Please see bulletin boards frequently for notices.

KEY FOR ORCHESTRA CONCERT ASSIGNMENTS

Concert/Activity Type
Concert Day, Date, Time
Location
Conductors
Soloists

Composer	**Work**	**Timing (minutes)**
	Instrumentation: fl ob cl bsn - hn tpt tbn tuba - perc - hp - kybd - str - other / doubling, or doubles	

Seating for: Composer(s)

String Section

1a First stand outside
1b First stand inside

Non-String Seatings:

	Composer 1	**Composer 2**
Flute	flute 1	flute 1
	flute 2	flute 2
	flute 3 (part note)	

Assignments subject to change Please check bulletin boards frequently for notices

Tanglewood on Parade Orchestra Concert
Tuesday, August 6, 2013 at 8:30 PM
Shed
Charles Dutoit [Borodin]
John Williams [Tchaikovsky]

Borodin, Alexander	**Polovtsian Dances** 3[1.2.pic] 2[1.2/Eh] 2 2 ~ 5 2 3 1 ~ t+5 ~ hp ~ str	**14'**
Tchaikovsky, Piotr Ilyich	**Overture 1812, Op. 49 (Ouverture solonelle)** 3[1.2.pic] 3[1.2.Eh] 2 2 ~ 6 5 4 1 ~ t+5 ~ str	**16'**

String Seating: Borodin

	Violin I	Violin II	Viola	Cello	Bass
1a	Wojtkowski, Ludek	Varley, Tess	Gilbert, Caroline	Zucker, Matt	Andonova, M-A
1b	Lee, KahYee	Atwood, Sarah	Cheon, Sekyeong	Lee Young Sook	Paer, Nathan
2a	Luu, Cheuk-Yin	Noone, Julia	Shack, Jacob	Benzakoun-Bloch, Yska	Cannon, Paul
2b	Werts, Molly	Jasova, Ivana	Perry, Evan	Monfredo, Clare	Camhi, Zachery
3a	Vera, Matthew	Ramsey, Tara	Wiebe, Danielle	McNeeley, Francesca	Cathcart, Nicholas
3b	Chodorowski, Autumn	Bennett, Samantha	Schwartz, Erica	Christeson, Jesse	Chiarello, Michael
4a	Micheletti, Genevieve	Peters, Sarah	Oka, Elizabeth	Nowik, Sofia	Hallas, Ian
4b	Roth, Lauren	Blumenthal, Kelsey	Hochman, Adrienne	Flores, Diana	
5a	Wey, Jennifer	Carson, Ben	Weber, Rainey	Carpenter, Thomas	
5b	Hofmann, Thomas	Semes, Maria	Hanson, Jacqueline	Kim, Dahae	
6a	Daigle, Annie	Wilmot, Melissa	Stone, Daniel	Vaughn, Clayton	
6b	Hudson, Erica	Nowik, Lucia	Femillo, Mary	Grevin, Louise	
7a	Ito, Aika	Burton, Cynthia	Berretta, Camilla	Ryan, Patricia	
7b	Kumagai, Natsuki		Griffis, Anna	An, Grace	
8a	Kelley, Caitlin				

String Seating: Tchaikovsky **** TMC Strings will sit INSIDE on stands shared with BSO players**

	Violin I	Violin II	Viola	Cello	Bass
1	Varley, Tess	Atwood, Sarah	Shack, Jacob	Flores, Diana	Andonova, M-A
2	Lee, KahYee	Luu, Cheuk-Yin	Gilbert, Caroline	Zucker, Matt	Paer, Nathan
3	Wojtkowski, Ludek	Noone, Julia	Cheon, Sekyeong	Monfredo, Clare	Cannon, Paul
4	Werts, Molly	Jasova, Ivana	Schwartz, Erica	Benzakoun-Bloch, Yska	Camhi, Zachery
5	Vera, Matthew	Ramsey, Tara	Berretta, Camilla	Christeson, Jesse	Cathcart, Nicholas
6	Chodorowski, Autumn	Bennett, Samantha	Stone, Daniel	McNeeley, Francesca	Chiarello, Michael
7	Micheletti, Genevieve	Peters, Sarah	Griffis, Anna	Lee, Young Sook	Hallas, Ian
8	Hudson, Erica	Blumenthal, Kelsey	Oka, Elizabeth	Nowik, Sofia	
9	Wey, Jennifer	Roth, Lauren	Weber, Rainey	Kim, Dahae	
10	Nowik, Lucia	Carson, Ben	Hanson, Jacqueline	Carpenter, Thomas	
11	Hofmann, Thomas	Wilmot, Melissa	Hochman, Adrienne	Grevin, Louise	
12	Daigle, Annie	Semes, Maria	Fernillo, Mary	Vaughn, Clayton	
13	Ito, Aika	Burton, Cynthia	Perry, Evan	An, Grace	
14	Kumagai, Natsuki		Wiebe, Danielle	Ryan, Patricia	
15	Kelley, Caitlin				

Assignments subject to change. Please check bulletin boards frequently for notices.

Tanglewood on Parade Orchestra Concert
Tuesday, August 6, 2013 at 8:30 PM
Shed
Charles Dutoit [Borodin]
John Williams [Tchaikovsky]

Borodin, Alexander — **Polovtsian Dances** — **14'**
3[1.2.pic] 2[1.2/Eh] 2 2 ~ 5 2 3 1 ~ t+5 ~ hp ~ str

Tchaikovsky, Piotr Ilyich — **Overture 1812, Op. 49 (Ouverture solonelle)** — **16'**
3[1.2.pic] 3[1.2.Eh] 2 2 ~ 6 5 4 1 ~ t+5 ~ str

	Borodin	Tchaikovsky
Flute	Camuglia, Francesco	Popova, Masha
	Roitstein, Matthew	Sanborn, Adrian
	Sanborn, Adnan [picc]	Camuglia, Francesco [picc]
Oboe	Stair, Corbin	Upton, John
	Sanford, Geoffrey [II/EH]	Kleiner, Martha
		Sanford, Geoffrey [EH]
Clarinet	Almaguer, Samuel	Campos Zamora, Gabriel
	Diodati, John	Whitfield, Brad
Bassoon	TBD	TBD
	TBD	TBD
Horn	Raschella, David	Nuckols, Trevor
	Haseltine, Kevin	Lauzon, Elyse
	Nuckols, Trevor	Ogunfolu, Adedeji
	Lauzon, Elyse	Rainey, Jaclyn
	Ogunfolu, Adedeji [Ass't]	Haseltine, Kevin [I ass't]
		Raschella, David [III ass't]
Trumpet	Goad, George	Marques, Pierre-Louis
	Girard, Dylan	Goad, George [Tp II]
		Girard, Dylan [Tp II]
		Brown, Joseph [cornet I]
		Stephenson, Stuart [cornet II]
Trombone	Peterson, Joseph	DeVere, Daniel
	Nissen, Andrew	Nissen, Andrew
	Rainey, Adam	Peterson, Joseph
		Rainey, Adam
Tuba	Wiese, Bethany	Wiese, Bethany
Timpani	Pichardo-Rosenthal	Taylor, Nicholas
Percussion	Kelly, Joseph	Verduin, Scott
	DeRoche, Jeffrey	Ritchie, James
	Taylor, Nicholas	Pichardo-Rosenthal, Andres
	Ritchie, James	DeRoche, Jeffrey
	Verduin, Scott	Kelly, Joseph
Harp	Guo, Yue	--

Assignments subject to change Please check bulletin boards frequently for notices.

FCM Opera Concert
Monday, August 12, 2013 at 8:00 PM
Seiji Ozawa Hall
George Benjamin

Benjamin, George **Written On Skin** **94'**
3 2 4 2 ~ 4 4 3 1 ~ 4perc ~ hp, bass gamba, verrophone ~ str: 8.6.6.6.4

String Seating

	Violin I	Violin II	Viola	Cello	Bass
1a	Bennett, Samantha	Hofmann, Thomas	Hochman, Adrienne	Kim, Dahae	Cathcart, Nicholas
1b	Kumagai, Natsuki	Luu, Cheuk-Yin	Wiebe, Danielle	Ryan, Patricia	Andonova, M-A
2a	Vera, Matthew	Semes, Mana	Cheon, Sekyeong	Benzakoun-Bloch, Yska	Carnhi, Zachery
2b	Nowik, Lucia	Atwood, Sarah	Gilbert, Caroline	Zucker, Matt	Chiarello, Michael
3a	Wojtkowski, Ludek	Ito, Aika	Shack, Jacob	Lee, Young Sook	
3b	Ramsey, Tara	Burton, Cynthia	Schwartz, Erica	Nowik, Sofia	
4a	Micheletti, Genevieve				
4b	Roth, Lauren				

Agnes	Snouffer, Lauren
Protector	Hughes, Evan
Angel 1 / Boy	Mercante, Augustine
Angel 2 / Marie	Coil, Tammy
Angel 3 / John	Bell, Isaiah
Rehearsal Piano	Brown, Bretton
	Rucinski, Jessica

Assignments subject to change Please check bulletin boards frequently for notices

FCM Opera Concert
Monday, August 12, 2013 at 8:00 PM
Seiji Ozawa Hall
George Benjamin

Benjamin, George — **Written On Skin** — **94'**
3 2 4 2 ~ 4 4 3 1 ~ 4perc ~ hp, bass gamba, verrophone ~ str: 8.6.6.6.4

Benjamin

Flute	Sanborn, Adnan
	Popova, Masha
	Camuglia, Francesco
Oboe	Sanford, Geoffrey
	Kleiner, Martha
Clarinet	Almaguer, Samuel
	Whitfield, Brad
	Campos Zamora, Gabriel [Cla/Bass]
	Pell, Chns [contrabass]
Bassoon	Baker, Josh
	Pena, Jon
Horn	Nuckols, Trevor
	Raschella, David
	Haseltine, Kevin
	Oguntolu, Adedeji
Trumpet	Goad, George
	Girard, Dylan
	Marques, Pierre-Louis
	Stephenson, Stuart
Trombone	DeVere, Daniel
	Peterson, Joseph
	Rainey, Adam
Tuba	Wiese, Bethany
Percussion	DeRoche, Jeffrey
	Verduin, Scott
	Adduci, Alex
	Etheridge, Kirk
Harp	Guo, Yue
Verrophone	James, Dennis
Gamba	Zhu, Beiliang

Assignments subject to change Please check bulletin boards frequently for notices.

TMC Conducting Class
Friday, August 16, 2013 at 10AM
Ozawa Hall
Stefan Asbury
Emanuel Ax, piano

Beethoven, Ludwig van	**Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"** 2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6.5.4.3.2	**38'**

String Seating: Beethoven

	Violin I	Violin II	Viola	Cello	Bass
1a	**ALL STRINGS TBD**				
1b					
2a					
2b					
3a					
3b					

Assignments subject to change Please check bulletin boards frequently for notices

TMC Conducting Class
Friday, August 16, 2013 at 10AM
Ozawa Hall
Stefan Asbury
Emanuel Ax, piano

Beethoven, Ludwig van	**Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"** 2 2 2 2 ~ 2 2 0 0 ~ timp ~ str: 6.5.4.3.2	**38'**

Beethoven

Flute	TBD
	TBD
Oboe	TBD
	TBD
Clarinet	TBD
	TBD
Bassoon	TBD
	TBD
Horn	TBD
	TBD
Trumpet	TBD
	TBD
Timpani	TBD

Assignments subject to change Please check bulletin boards frequently for notices

TMC Orchestra Concert
Sunday, August 18, 2013 at 2:30 PM
Shed
Christoph von Dohnányi **Emanuel Ax, piano**

Mozart, Wolfgang Amadeus **Piano Concerto K271** **32'**
piano solo; 0 2 0 0 ~ 2 0 0 0 ~ str

INTERMISSION

Mahler, Gustav **Symphony No. 1 in D** **53'**
4 4 4 4 ~ 8 4 4 1 ~ 2t+3 ~ 2hp ~ str

String Seating: Mozart

	Violin I	Violin II	Viola	Cello	Bass
1a	Burton, Cynthia	Vera, Matthew	Schwartz, Erica	Nowik, Sofia	Cathcart, Nicholas
1b	Daigle, Annie	Bennett, Samantha	Weber, Rainey	Montredo, Clare	Andonova, M-A
2a	Ito, Aika	Wojtkowski, Ludek	Stone, Daniel	Carpenter, Thomas	Hallas, Ian
2b	Varley, Tess	Roth, Lauren	Berretta, Camilla	Grevin, Louise	Chiarello, Michael
3a	Semes, Mana	Hofmann, Thomas	Cheon, Sekyeong	Chnsteson, Jesse	
3b	Peters, Sarah	Hudson, Erica	Perry, Evan	McNeeley, Francesca	
4a	Chodorowski, Autumn	Wilmot, Melissa	Hanson, Jacqueline		
4b	Blumenthal, Kelsey	Lee, KahYee	Wiebe, Danielle		
5a	Noone, Julia	Jasova, Ivana			
5b	Atwood, Sarah	Ramsey, Tara			
6a	Kumagai, Natsuki				
6b	Luu, Cheuk-Yin				

String Seating: Mahler

	Violin I	Violin II	Viola	Cello	Bass
1a	Ito, Aika	Bennett, Samantha	Stone, Daniel	Carpenter, Thomas	Chiarello, Michael
1b	Daigle, Annie	Vera, Matthew	Schwartz, Erica	An, Grace	Andonova, M-A
2a	Burton, Cynthia	Roth, Lauren	Weber, Rainey	Vaughn, Clayton	Hallas, Ian
2b	Varley, Tess +	Wojtkowski, Ludek +	Berretta, Camilla +	Nowik, Sofia +	Cathcart, Nicholas +
3a	Peters, Sarah	Hudson, Erica	Perry, Evan	Montredo, Clare	Cannon, Paul
3b	Semes, Mana	Hofmann, Thomas	Cheon, Sekyeong	Chnsteson, Jesse	Camhi, Zachery
4a	Blumenthal, Kelsey	Lee, KahYee	Wiebe, Danielle	Grevin, Louise	Paer, Nathan
4b	Chodorowski, Autumn	Wilmot, Melissa	Hanson, Jacqueline	Benzakoun-Bloch, Yska	
5a	Atwood, Sarah	Ramsey, Tara	Gilbert, Caroline	McNeeley, Francesca	
5b	Noone, Julia	Jasova, Ivana	Hochman, Adnenne	Ryan, Patricia	
6a	Wey, Jennifer	Luu, Cheuk-Yin	Shack, Jacob	Kim, Dahae	
6b	Kumagai, Natsuki	Werts, Molly	Griffis, Anna	Lee, Young Sook	
7a	Nowik, Lucia	Kelley, Caitlin	Ferrillo, Mary	Flores, Diana	
7b	Carson, Ben		Oka, Elizabeth	Zucker, Matt	
8a	Micheletti, Genevieve				

+ NOTE: BSO members occupy this chair when they play in with the TMCO. We ask that you graciously move to the last stand when this happens

Assignments subject to change Please check bulletin boards frequently for notices

TMC Orchestra Concert
Sunday, August 18, 2013 at 2:30 PM
Shed
Christoph von Dohnányi **Emanuel Ax, piano**

Mozart, Wolfgang Amadeus	**Piano Concerto K271** piano solo; 0 2 0 0 ~ 2 0 0 0 ~ str	**32'**

INTERMISSION

Mahler, Gustav	**Symphony No. 1 in D** 4 4 4 4 ~ 8 4 4 1 ~ 2t+3 ~ 2hp ~ str	**53'**

	Mozart	Mahler
Flute	--	Rotstein, Matthew Camuglia, Francesco [II/picc II] Popova, Masha [III/picc I] Sanborn, Adnan [IV/picc III]
Oboe	Sanford, Geoffrey Upton, John	Stair, Corbin Upton, John Sanford, Geoffrey Kleiner, Martha [IV/EH]
Clarinet	--	Whitfield, Brad Almaguer, Samuel Rothstein, Samuel [III/bass/Eb II] Diodati, John [IV/Eb I]
Bassoon	--	Brady, Andrew Pena, Jon Baker, Josh [Bn III] Maree, Sean [cb]
Horn	Oguntolu, Adedeji Haseltine, Kevin	Rainey, Jaclyn Raschella, David Lauzon, Elyse Haseltine, Kevin Oguntolu, Adedeji Nuckols, Trevor TBD TBD [Ass't]
Trumpet	--	Stephenson, Stuart Brown, Joseph Girard, Dylan Marques, Pierre-Louis
Trombone	--	Peterson, Joseph Nissen, Andrew Rainey, Adam DeVere, Daniel [Ass't]
Tuba	--	Wiese, Bethany
Timpani	--	DeRoche, Jeffrey Ritchie, James
Percussion	--	Pichardo-Rosenthal, Andres Verduin, Scott Kelly, Joseph
Harp	--	Taubl, Annabelle Guo, Yue [doubling single part]

Assignments subject to change. Please check bulletin boards frequently for notices

Tanglewood
MUSIC CENTER

KEY FOR CHAMBER MUSIC / RECITAL ASSIGNMENTS			
CONCERT TYPE **DATE & TIME** **LOCATION (check postings for updates and if not listed)**			
Program Order Information			
Composer **Title** Timing in minutes (approximate; if known)	**Faculty Coaches**	Part	Assigned to

Singers' Forum
Phyllis Curtin Masterclasses

All singers will meet as a single group, twice a week (Mondays and Thursdays)
A pianist will be assigned to each session

Pianists will be assigned to individual classes - check posted schedule

TMC Prelude Concert
Saturday, July 27, 2013 at 6:00 PM
Theatre

Hummel, Johann
Quintet in E-flat, Op. 87
20

Miller, Jonathan
Solzhenitsyn, Ignat

Violin	Wojtkowski, Ludek
Viola	Perry, Evan
Cello	Zucker, Matt
Db	Camhi, Zachery
Piano	Hsu, Andrew

Bartok, Bela
Contrasts
22

Ax, Emanuel
Martin, Thomas

Violin	Wey, Jennifer
Cla	Diodati, John
Piano	Peh, Alex

Martin, Frank
Rhapsodie
12

Gazouelas, Ed

Vn I	Luu, Cheuk-Yin
Vn II	Atwood, Sarah
Va I	Griffis, Anna
Va II	Berretta, Camilla
Db	Cannon, Paul

TMC Chamber Concert
Sunday, July 28, 2013 at 10:00 AM
Theatre

Beethoven, Ludwig van
String Quartet, Op. 135

Ansell, Steven
Jennings, Andy

Vn I	Werts, Molly
Vn II	Daigle, Annie
Viola	Weber, Rainey
Cello	Christeson, Jesse

HEIDELBERGER, NATHAN
Halve Time

Lecarme, Alexandre

Violin	Silver, Sarah
Cello	Dahlberg, Michael
Cla	Goldman, Daniel
Piano	Dowling, Katherine

Ives, Charles
Piano Trio

Drury, Stephen

Violin	Kelley, Caitlin
Cello	Flores, Diana
Piano	Suh, Hyung-Min

INTERMISSION

CONTINUED NEXT PAGE

CONT'D

Schubert, Franz — **Griffiths, Ken**
Songs TBD
13

Mezzo	Nelson, Reilly
Countertenor	Mercante, Augustine
Piano	Brown, Bretton

ANTONELLIS, EVAN — **Bauch, Dan**
Multiple Histories/Lost Childhood Sing-Alongs
11

Piano	Dowling, Katherine
Solo Perc	Kelly, Joseph
Pc I	DeRoche, Jeffrey
Pc II	Verduin, Scott
Pc III	Taylor, Nicholas
Pc IV	Pichardo-Rosenthal, Andres

Mozart, Wolfgang Amadeus — **Ax, Emanuel**
Piano Concerto K. 415 — **Eschenbach, Christoph**
26

Piano	Yang, Xiaohui
Vn I	Wilmot, Melissa
Vn II	Lee, KahYee
Viola	Hochman, Adrienne
Cello	Carpenter, Thomas

TMC Opera & Mark Morris Dance Group
Wednesday, July 31, 2013 at 7:30 PM
Thursday, August 1, 2013 at 7:30 PM
Ozawa Hall

Britten, Benjamin
Curlew River
68

Morris, Mark
Hall, Linda
Watkins, Howard

Traveller	Tinervia, David
Ferryman	Nelson, Edward
Leader / Abbott	Wyatt, Nathan
Madwoman	Bell, Isaiah
Boy / Acolyte	Moody, Daniel
Chorus of Pilgrims	Fuchs, Andrew
Chorus of Pilgrims	Menzies, David
Chorus of Pilgrims	Barbato, James
Chorus of Pilgrims	Eddy, Steven
Chorus of Pilgrims	McDonald, Conor
Chorus of Pilgrims	Ryan, Cairan
Chorus of Pilgrims	Krohg, Erik
Chorus of Pilgrims	Buffett, John
Viola	Ferrillo, Mary
Db	Paer, Nathan
Flute	Roitstein, Matthew
Horn	Rainey, Jaclyn
Perc	Ritchie, James
Harp	Taubl, Annabelle
Organ and Reh Pno	Lalog, Christina
Reh Pno	Kim, Yu Gyung

INTERMISSION

CONTINUED NEXT PAGE

CONT'D

Purcell, Henry
Dido & Aeneas
56

Morris, Mark
Asbury, Stefan
Hall, Linda
Watkins, Howard

Dido/Sorceress	Malk, Samantha
Aeneas	Eddy, Steven
Belinda	Marquis, Marie
1st Witch/Chorus	Aszodi, Jessica
2nd Witch/Chorus	Maysek, Katherine
2nd Woman/Chorus	Bachrach, Kristina
Sailor/Chorus	Fuchs, Andrew
Spirit/Chorus	Moody, Daniel
Chorus	Rhie, Yungee
Chorus	Coil, Tammy
Chorus	Hill, Jeffrey
Chorus	Menzies, David
Chorus	Ryan, Cairan
Chorus	Krohg, Erik
Chorus	Buffett, John
Vn1 1a	Carson, Ben
Vn1 1b	Noone, Julia
Vn1 2a	Lee, KahYee
Vn1 2b	Semes, Maria
VnII 1a	Kumagai, Natsuki
VnII 1b	Nowik, Lucia
VnII 2a	Wilmot, Melissa
Va 1a	Oka, Elizabeth
Va 1b	Stone, Daniel
Cello	McNeeley, Francesca
Db	Hallas, Ian
Hpsi and Reh Pno	Lee, Cho Eun

TMC Prelude Concert
Saturday, August 3, 2013 at 6:00 PM
Ozawa Hall

Beethoven, Ludwig van
Serenade in D, Op. 25
25

Rowe, Elizabeth

Flute	Popova, Masha
Violin	Semes, Maria
Viola	Shack, Jacob

Françaix, Jean
Duo Baroque
18

Seeber, Todd
Allen, Nancy

Harp	Guo, Yue
Db	Hallas, Ian

Strauss, Richard
Metamorphosen
25

Fischer, Norman

Vn I	Bennett, Samantha
Vn II	Hudson, Erica
Va I	Hanson, Jacqueline
Va II	Schwartz, Erica
Vc I	Monfredo, Clare
Vc II	Vaughn, Clayton
Db	Chiarello, Michael

TMC Chamber Concert
Sunday, August 4, 2013 at 10:00 AM
Ozawa Hall

Beethoven, Ludwig van
Viola Quintet, Op. 29
34

Jennings, Andy

Vn I	Peters, Sarah
Vn II	Micheletti, Genevieve
Va I	Stone, Daniel
Va II	Cheon, Sekyeong
Cello	Ryan, Patricia

Lutoslawski, Witold
Preludes and Fugue
34

Jennings, Andy

Vn 1	Vera, Matthew
Vn 2	Hofmann, Thomas
Vn 3	Roth, Lauren
Vn 4	Burton, Cynthia
Vn 5	Ramsey, Tara
Vn 6	Blumenthal, Kelsey
Vn 7	Ito, Aika
Va 1	Gilbert, Caroline
Va 2	Griffis, Anna
Va 3	Weber, Rainey
Vc 1	Kim, Dahae
Vc 2	Nowik, Sofia
Db	Cathcart, Nicholas

INTERMISSION

HONSTEIN, ROBERT
Is it auburn?
8

Drury, Stephen

Violin	Leslie, Matthew
Cello	Dahlberg, Michael
Piano	Dowling, Katherine
Perc	Verduin, Scott

Beethoven, Ludwig van
Piano Concerto No. 4
34

Ohlsson, Garrick
Wolfe, Lawrence

Piano	Suh, Hyung-Min
Vn I	Varley, Tess
Vn II	Chodorowski, Autumn
Va I	Wiebe, Danielle
Va II	Oka, Elizabeth
Cello	An, Grace
Db	Andonova, M-A

TOP Chamber Concert / Cello Ensemble
Tuesday, August 6, 2013 at 2:30pm
Ozawa Hall

Déjardin, Blaise
"Aquarela Do Violoncelo"

Vc I	Sato Knudsen (BSO) Dahae Kim
Vc II	Norman Fischer (TMC Louise Grévin
Vc III	Blaise Déjardin (BSO) Yska Benzakoun Clayton Vaughn
Vc IV	Owen Young (BSO) Diana Flores
Vc V	Alexandre Lecarme (BSO) Sofia Nowik
Vc VI	Ronald Lowry (Guest) Young Sook Lee Patricia Ryan
Vc VII	Grace An Adam Esbensen (BSO)
Vc VIII	Francesca McNeeley Mickey Katz (BSO)
Vc VIIII	Matt Zucker Benjamin Schwartz (Guest) Michael Dahlberg (Fromm)
Vc X	Jesse Christeson Mihail Jojatu (BSO)
Vc XI	Clare Monfredo Joel Moerschel (Guest)
Vc XII	Thomas Carpenter Theresa Borsodi (Guest) Bill Rounds (Guest)

CONTINUED NEXT PAGE

Rossini, Giacomo
Barber of Seville Overture
Arr. Douglas More

Sousa, John Philip
Stars and Stripes Forever
Arr. Douglas More

Vc I	Sato Knudsen (BSO) Dahae Kim
	Norman Fischer (TMC Louise Grévin Blaise Déjardin (BSO) Yska Benzakoun Clayton Vaughn
Vc II	Owen Young (BSO) Diana Flores Alexandre Lecarme (BSO) Sofia Nowik Ronald Lowry (Guest) Young Sook Lee Patricia Ryan
Vc III	Adam Esbensen (BSO) Grace An Mickey Katz (BSO) Francesca McNeeley Benjamin Schwartz (Guest) Matt Zucker Michael Dahlberg (Fromm)
Vc IV	Mihail Jojatu (BSO) Jesse Christeson Joel Moerschel (Guest) Clare Monfredo Theresa Borsodi (Guest) Thomas Carpenter Bill Rounds (Guest)

Fauré, Gabriel
Cantique de Jean Racine, Op. 11
Arr. Blaise Déjardin

Lennon/McCartney
"Cello" Submarine
Arr. Larry Wolfe

Vc I	Sato Knudsen (BSO) Dahae Kim Owen Young (BSO) Diana Flores
Vc II	Norman Fischer (TMC Louise Grévin Alexandre Lecarme (BSO) Sofia Nowik
Vc III	Blaise Déjardin (BSO) Yska Benzakoun Ronald Lowry (Guest) Young Sook Lee Clayton Vaughn Patricia Ryan
Vc IV	Francesca McNeeley Mickey Katz (BSO) Clare Monfredo Joel Moerschel (Guest)
Vc V	Grace An Adam Esbensen (BSO) Jesse Christeson Mihail Jojatu (BSO)
Vc VI	Matt Zucker Benjamin Schwartz (Guest) Thomas Carpenter Theresa Borsodi (Guest) Michael Dahlberg (Fromm) Bill Rounds (Guest)

TOP Chamber Concert
Tuesday, August 6, 2013 at 3:30 PM
Ozawa Hall

Wagner (arr. Liszt) **O du mein holder Abendstern aus Tannhäuser** 7 **Verdi (arr. Liszt)** **Don Carlos Coro e Marcia funebre** 7	**Solzhenitsyn, Ignat**	Piano	Yang, Xiaohui
Wagner (arr. Liszt) **Am stillen Herd aus Die Meistersinger** 8 **Verdi (arr. Liszt)** **Rigoletto Paraphrase de Concert** 7	**Solzhenitsyn, Ignat**	Piano	Peh, Alex
Wagner (arr. Liszt) **Spinnerlied aus Der fliegende Holländer** 7 **Verdi (arr. Liszt)** **Aida Danza sacra e duetto finale** 11	**Solzhenitsyn, Ignat**	Piano	Suh, Hyung-Min
Wagner (arr. Liszt) **Feierlicher Marsch zum heiligen Graal aus Parsifal** 9 **Verdi (arr. Liszt)** **Miserere du Trovatore** 9	**Solzhenitsyn, Ignat**	Piano	Hsu, Andrew

TOP Vocal Concert
Tuesday, August 6, 2013 at 5:00 PM
Ozawa Hall

Cabaret Songs	**Smith, Alan**	Soprano Piano	Rhie, Yungee Kim, Yu Gyung
Cabaret Songs	**Smith, Alan**	Soprano Piano	Strickling, Laura Lalog, Christina
Cabaret Songs	**Iwama, Kayo**	Tenor Piano	Fuchs, Andrew Lee, Cho Eun
Cabaret Songs	**Smith, Alan**	Tenor Piano	Menzies, David Wu, Wei-Han
Cabaret Songs	**Iwama, Kayo**	Baritone Piano	Eddy, Steven Lalog, Christina
Cabaret Songs	**Iwama, Kayo**	Baritone Piano	McDonald, Conor Kim, Yu Gyung

TOP Fanfares
Tuesday, August 6, 2013 at 8:00 PM
Shed

Dukas, Paul **TBD**
Fanfare to La Peri
2

Copland, Aaron
Ceremonial Fanfare
4

Copland, Aaron
Fanfare for the Common Man
3

Conductor	Bloch, Alexandre
Conductor	Kirov, Stilian
Conductor	McAuley, Ciaran
Horn	Haseltine, Kevin
Horn	Lauzon, Elyse
Horn	Nuckols, Trevor
Horn	Ogunfolu, Adedeji
Horn	Rainey, Jaclyn
Horn	Raschella, David
Trpt	Brown, Joseph
Trpt	Girard, Dylan
Trpt	Goad, George
Trpt	Marques, Pierre-Louis
Trpt	Stephenson, Stuart
Tbone	DeVere, Daniel
Tbone	Nissen, Andrew
Tbone	Peterson, Joseph
BTbn	Hagee, David
Tuba	Wiese, Bethany
Timp	TBD
Perc	TBD
Perc	TBD

FCM Prelude Concert
Thursday, August 8, 2013 at 6:00 PM
Ozawa Hall

Carter, Elliott
String Quartet No. 1
40

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael

FCM Chamber Concert
Thursday, August 8, 2013 at 8:00 PM
Ozawa Hall

Mason, Christian
The Years of Light
10

Asbury, Stefan
Mason, Christian

Conductor	Kirov, Stilian
Soprano	Aszodi, Jessica
Mezzo	Maysek, Katherine
Vc I	Vaughn, Clayton
Vc II	Flores, Diana
Vc III	Carpenter, Thomas
Fl I	Heide, Henrik
Fl II	Rortstein, Matthew
Fl III	Daniels, Pam
Cl I	Diodati, John
Cl II	Cho, Jong-Hyun
Tp I	Beach, Ryan
Tp II	Brown, Joseph
Harp	Taubl, Annabelle
Perc	Taylor, Nicholas
Piano	Peh, Alex
Reh Pno	Kim, Yu Gyung
Harmonica	Brady, Andrew
Harmonica	Goldman, Daniel
Harmonica	Kelly, Joseph
Harmonica	Lauzon, Elyse
Harmonica	Maree, Sean
Harmonica	Nissen, Andrew
Harmonica	Pichardo-Rosenthal, Andres
Harmonica	Rainey, Jaclyn
Harmonica	Ritchie, James
Harmonica	Rothstein, Samuel
Harmonica	Stair, Corbin
Harmonica	Upton, John

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CONT'D

Stroppa, Marco
Let Me Sing Into Your Ear
24

Asbury, Stefan
Stroppa, Marco

Conductor	McAuley, Ciaran
Solo	Marelli, Michele
Vn1 1a	Werts, Molly
Vn1 1b	Chodorowski, Autumn
Vn1 2a	Lee, KahYee
Vn1 2b	Daigle, Annie
Vn1 3a	Peters, Sarah
Vn1 3b	Wilmot, Melissa
Vn1 4a	Jasova, Ivana
Vn1 4b	Wey, Jennifer
VnII 1a	Blumenthal, Kelsey
VnII 1b	Varley, Tess
VnII 2a	Hudson, Erica
VnII 2b	Carson, Ben
VnII 3a	Noone, Julia
VnII 3b	Kelley, Caitlin
Va 1a	Berretta, Camilla
Va 1b	Hanson, Jacqueline
Va 2a	Perry, Evan
Va 2b	Griffis, Anna
Va 3a	Weber, Rainey
Vc 1a	Vaughn, Clayton
Vc 1b	Flores, Diana
Vc 2a	Carpenter, Thomas
Vc 2b	Christeson, Jesse
Db 1a	Paer, Nathan
Db 1b	Cannon, Paul
Fl I	Roitstein, Matthew
Fl II	Daniels, Pam
Oboe	Stair, Corbin
Oboe	Upton, John
Cl I	Cho, Jong-Hyun
Cl II/Bass	Rothstein, Samuel
Bn I	Maree, Sean
Bn II	Brady, Andrew
Hn I	Rainey, Jaclyn
Hn II	Lauzon, Elyse
Tp I	Beach, Ryan
Tp II	Brown, Joseph
Tbone	Nissen, Andrew
Tbone	Tyler, Mary
Tuba	Culp, Trevor
Electronics	Stroppa, Marco

INTERMISSION

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CONT'D

Carter, Elliott
Instances
8

Asbury, Stefan

Conductor	Kirov, Stilian
Vn1 1a	Chodorowski, Autumn
Vn1 1b	Werts, Molly
Vn1 2a	Daigle, Annie
Vn1 2b	Lee, KahYee
Vn1 3a	Wilmot, Melissa
Vn1 3b	Peters, Sarah
VnII 1a	Varley, Tess
VnII 1b	Blumenthal, Kelsey
VnII 2a	Carson, Ben
VnII 2b	Hudson, Erica
VnII 3a	Kelley, Caitlin
VnII 3b	Noone, Julia
Va 1a	Weber, Rainey
Va 1b	Griffis, Anna
Va 2a	Ferrillo, Mary
Va 2b	Berretta, Camilla
Vc 1a	Flores, Diana
Vc 1b	Vaughn, Clayton
Vc 2a	Christeson, Jesse
Vc 2b	Carpenter, Thomas
Db 1a	Paer, Nathan
Db 1b	Hallas, Ian
Fl I	Heide, Henrik
Fl II	Roitstein, Matthew
Ob I	Upton, John
Ob II	Stair, Corbin
Cl I	Diodati, John
Cl II/Bass	Cho, Jong-Hyun
Bn I	Brady, Andrew
Bn II	Maree, Sean
Hn I	Lauzon, Elyse
Hn II	Rainey, Jaclyn
Trpt	Brown, Joseph
Tbone	Nissen, Andrew
Perc; Principal	Taylor, Nicholas
Perc; Section	Pichardo-Rosenthal, Andres
Piano	Yang, Xiaohui

CONTINUED NEXT PAGE

CONT'D

Lachenmann, Helmut
Zwei Gefuehle
20

Asbury, Stefan
Drury, Stephen
Schwartz, Benjamin

Conductor	Asbury, Stefan
Narrator	Church, Brian
Vn I	Chodorowski, Autumn
Vn II	Varley, Tess
Va I	Perry, Evan
Va II	Hanson, Jacqueline
Vc I	Monfredo, Clare
Vc II	An, Grace
Db	Cannon, Paul
Fl I	Heide, Henrik
Fl II	Daniels, Pam
Oboe	Stair, Corbin
Bass Clarinet	Rothstein, Samuel
Bb Contrabass	Cho, Jong-Hyun
Bssn	Brady, Andrew
Tp I	Brown, Joseph
Tp II	Beach, Ryan
Tbone	Tyler, Mary
Tuba	Culp, Trevor
Perc; Principal	Kelly, Joseph
Perc; Section	Pichardo-Rosenthal, Andres
Piano	Hsu, Andrew
Harp	Taubl, Annabelle
Guitar	Stragier, Maarten

FCM Chamber Concert
Friday, August 9, 2013 at 2:30 PM
Ozawa Hall

Carter, Elliott
Epigrams
5

Aimard, Pierre-Laurent

Violin	Silver, Sarah
Cello	Dahlberg, Michael
Piano	Aimard, Pierre-Laurent

Lachenmann, Helmut
Grido
23

NA

The Jack Quartet

Stroppa, Marco
Traietorria
46

NA

Piano	Aimard, Pierre-Laurent
Electronics	Stroppa, Marco

FCM Prelude Concert
Saturday, August 10, 2013 at 6:00 PM
Ozawa Hall

Stroppa, Marco	**Jennings, Andy**	Violin	Leslie, Matthew
Ossia	**Stroppa, Marco**	Cello	Grevin, Louise
18		Piano	Dowling, Katherine

Lachenmann, Helmut	**NA**	Soprano	Keusch, Elizabeth
Got Lost		Piano	Drury, Stephen
35			

Carter, Elliott	**NA**	Piano	Aimard, Pierre-Laurent
90+; Retrouvailles, Tri-Tributes			
21			

FCM Chamber Concert
Sunday, August 11, 2013 at 10:00 AM
Ozawa Hall

Ligeti, Gyorgy
Monument; Self portrait; Movement
17

Drury, Stephen
Aimard, Pierre-Laurent

Pn I	Namoradze, Nicolas
Pn II	Dowling, Katherine

Nancarrow, Conlon
Study No. 6 & 7 for two pianos
(transcribed Adés)
15

Drury, Stephen
Aimard, Pierre-Laurent

Pn I	Dowling, Katherine
Pn II	Namoradze, Nicolas

Stroppa, Marco
Aye, There's the Rub

NA

Cello	Katz, Mickey

INTERMISSION

Reich, Steve
Music for Eighteen Musicians
56

Drury, Stephen
Shelton, Lucy

Voice 1	Rhie, Yungee
Voice 2	Marquis, Marie
Voice 3	Bachrach, Kristina
Voice 4	Nelson, Reilly
Violin	Jasova, Ivana
Cello	McNeeley, Francesca
Cl I	Goldman, Daniel
Cl II	Rothstein, Samuel
Pn I	Suh, Hyung-Min
Pn II	Yang, Xiaohui
Pn III	Wu, Wei-Han
Pn IV	Lee, Cho Eun
Pn IV / 2	Drury, Stephen
Marimba 1	Pichardo-Rosenthal, Andres
Marimba 2	Kelly, Joseph
Xylophone 1	Ritchie, James
Xylophone 2	Taylor, Nicholas
Vibraphone	Nickson, George
Marimba 3	Crummel, Chad
Marimba 3 / Player 2	Dodds, Peter
Marimba 3 / Player 3	Wallen, Gary

Composition Project Performance
Saturday, August 17, 2013 at 11:00 AM
Ozawa Hall

TMC COMPOSITION FELLOWS — **Gandolfi, Michael**
Piece-a-Day

Violin	Silver, Sarah
Violin	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael
Flute	Heide, Henrik
Cla	Goldman, Daniel

TMC Prelude Concert
Saturday, August 17, 2013 at 6:00 PM
Ozawa Hall

Beethoven, Ludwig van — **Solzhenitsyn, Ignat**
Sonata for piano, four hands, in D, Op. 6
6

Pn I	Suh, Hyung-Min
Pn II	Peh, Alex

Schubert, Franz — **Solzhenitsyn, Ignat**
Fugue in E minor, D. 952
4

Pn I	Peh, Alex
Pn II	Suh, Hyung-Min

Mozart, Wolfgang Amadeus — **Solzhenitsyn, Ignat**
Fugue in G minor
6

Pn I	Yang, Xiaohui
Pn II	Hsu, Andrew

Mozart, Wolfgang Amadeus — **Solzhenitsyn, Ignat**
Sonata in B-flat, for piano four hands, K. 358
13

Pn I	Hsu, Andrew
Pn II	Yang, Xiaohui

Mozart & Beethoven — **Iwama, Kayo**
Songs TBD
13

Mezzo	Maysek, Katherine
Countertenor	Moody, Daniel
Piano	Brown, Bretton

Haydn, Franz Joseph — **Solzhenitsyn, Ignat**
String Quartet in B minor, Op. 64 No. 2
19

Vn I	Silver, Sarah
Vn II	Leslie, Matthew
Viola	Pan, Jocelin
Cello	Dahlberg, Michael

TMC Chamber Concert

NOT IN PROGRAM ORDER

Sunday, August 18, 2013 at 10:00 AM
Ozawa Hall

Britten, Benjamin **On This Island**	**Iwama, Kayo**	Soprano	Bachrach, Kristina
		Soprano	Rhie, Yungee
		Piano	Rucinski, Jessica
TBD English songs	**Iwama, Kayo**	Soprano	Strickling, Laura
		Piano	Rucinski, Jessica
TBD English songs	**Smith, Alan**	Baritone	McDonald, Conor
		Piano	Lee, Cho Eun
TBD English songs	**Iwama, Kayo**	Mezzo	Nelson, Edward
		Piano	Rucinski, Jessica
Britten, Benjamin	**Smith, Alan**	Tenor	Menzies, David
Selections from Seven Sonnets of Michelangelo		Piano	Kim, Yu Gyung
TBD Italian songs	**Watkins, Howard**	Soprano	Marquis, Marie
		Mezzo	Nelson, Reilly
		Piano	Lee, Cho Eun
TBD Italian songs	**Smith, Alan**	Soprano	Aszodi, Jessica
		Piano	Lalog, Christina
TBD Italian songs	**Smith, Alan**	Tenor	Hill, Jeffrey
		Piano	Wu, Wei-Han

TMC Vocal Prelude

Sunday, August 18, 2013 at 1:00 PM
Ozawa Hall

Schubert, Franz	**Hagegård, Håkan**	Mezzo	Malk, Samantha
Winterreise		Tenor	Fuchs, Andrew
		Baritone	Eddy, Steven
		Baritone	Tinervia, David
		Baritone	Wyatt, Nathan
		Piano	Brown, Bretton
		Piano	Lalog, Christina

Tanglewood
MUSIC CENTER

2013 TMC Regular Bus Schedule

BUS STOPS:

MHS:	Front Circle outside main entrance
TWD - Main Gate:	Across lot from Glass House in front of West Main Lot.
TWD - Ozawa:	At entrance to Ozawa Hall loading dock in the Hickory Parking Lot. Busses rest here between runs.

BUS ROUTES

Regular Bus Inbound (to TWD)- will stop at both OZAWA and the MAIN GATE. See below for Concert Bus route.

Regular Bus Outbound (to MHS) - will leave from OZAWA, will **NOT** stop at the MAIN GATE. See below for Concert Bus route.

Concert Bus Inbound (to TWD) - Bus will stop to unload at both the MAIN GATE and OZAWA.

Concert Bus Outbound (to MHS)- If concert is at Ozawa, bus will ONLY depart from OZAWA. If concert is at the Shed, Theatre, or Chamber Music Hall, bus ONLY departs from the MAIN GATE.

Schedule subject to change.

Check boards frequently for updates.

Bold & italics are approximate times for post-concert buses. Buses will leave promptly 15 minutes after the concert ends unless otherwise noted. Check boards for list of concert dates & locations.

Monday - Saturday

Leave MHS	Arrive TWD	Leave TWD	Arrive MHS
8:35 AM	8:55 AM	8:55 AM	9:15 AM
9:20 AM	9:40 AM	10:05 AM	10:25 AM
10:30 AM	10:50 AM	11:05 AM	11:25 AM
11:30 AM	11:50 AM	12:05 PM	12:25 PM
12:30 PM	12:50 PM	1:05 PM	1:25 PM
1:30 PM	1:50 PM		
		3:05 PM	3:25 PM
3:30 PM	3:50 PM	4:05 PM	4:25 PM
4:30 PM	4:50 PM	5:05 PM	5:25 PM
5:30 PM	5:50 PM	6:05 PM	6:25 PM
6:30 PM	6:50 PM	7:05 PM	7:25 PM
7:30 PM	**7:50 PM**		
		10:35 PM	***11:00 PM***

Sunday

Leave MHS	Arrive TWD	Leave TWD	Arrive MHS
8:35 AM	8:55 AM	8:55 AM	9:15 AM
9:20 AM	9:40 AM	10:05 AM	10:25 AM
10:30 AM	10:50 AM	11:05 AM	11:25 AM
11:30 AM	11:50 AM		
		12:45 PM	1:05 PM
1:45 PM	2:05 PM		
		3:05 PM	3:25 PM
3:30 PM	3:50 PM		
		4:45 PM	***5:05 PM***
5:25 PM	5:45 PM	6:05 PM	6:25 PM
6:25 PM	6:45 PM	6:50 PM	7:10 PM
7:30 PM	**7:50 PM**		
		10:35 PM	***11:00 PM***

NOTE: On nights with no concert, last bus will leave TWD at or before 10:00 PM

Schedule subject to change.

Check boards frequently for updates.

Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, JUNE 30, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Giuseppe Verdi
(1813-1901)
arr. Richard Sebring

Ave Maria, *from* **Four Sacred Pieces** (1893)
(arrangement commissioned by the TMC; world premiere)

ELYSE LAUZON, HORN
JACLYN RAINEY, HORN
KEVIN HASELTINE, HORN
ADEDEJI OGUNFOLU, HORN
DAVID RASCHELLA, HORN
TREVOR NUCKOLS, HORN
JOSEPH BROWN. TRUMPET
PIERRE-LOUIS MARQUES, TRUMPET
STUART STEPHENSON, TRUMPET
GEORGE GOAD, TRUMPET
DYLAN GIRARD, TRUMPET
JOSEPH PETERSON, TROMBONE
ANDREW NISSEN, TROMBONE
DAN DE VERE, TROMBONE
DAVID HAGEE, BASS TROMBONE
BETHANY WIESE, TUBA

Benjamin Britten
(1913-1976)

Russian Funeral (1936)

DAVID RASCHELLA, HORN
ADEDEJI OGUNFOLU, HORN
ELYSE LAUZON, HORN
KEVIN HASELTINE, HORN
DYLAN GIRARD, TRUMPET
STUART STEPHENSON, TRUMPET
PIERRE-LOUIS MARQUES, TRUMPET
DAN DE VERE, TROMBONE
ANDREW NISSEN, TROMBONE
DAVID HAGEE, BASS TROMBONE
BETHANY WIESE, TUBA
JAMES RITCHIE, PERCUSSION

STEFAN ASBURY, CONDUCTOR*

*TMC Faculty

Paul Lansky
(b. 1944)

Threads (2005)

I. Prelude (Aria I)
VIII. Recitative III
IX. Chorus III
X. Choral Prelude (Aria IV)

Scott Verduin, percussion
Jeffrey DeRoche, percussion
Andres Pichardo-Rosenthal, percussion
Nicholas Taylor, percussion

Jan Koetsier
(1911-2006)

Brass Symphony, Op. 80 (1979)

I. Allegro
II. Larghetto
III. Rondo

Jaclyn Rainey, horn
George Goad, trumpet
Joseph Brown, trumpet
Dylan Girard, trumpet
Pierre-Louis Marques, trumpet
Andrew Nissen, trombone
Joseph Peterson, trombone
Dan De Vere, trombone
David Hagee, bass trombone
Bethany Wiese, tuba

Ciarán McAuley, conductor

INTERMISSION

Alastair Putt
(b. 1983)

Blaze (2013)(world premiere; TMC commission)

Trevor Nuckols, horn
David Raschella, horn
Kevin Haseltine, horn
Jaclyn Rainey, horn
Elyse Lauzon, horn
Adedeji Ogunfolu, horn
Pierre-Louis Marques, trumpet
Dylan Girard, Trumpet
George Goad, trumpet
Stuart Stephenson, trumpet
Joseph Brown, trumpet
Joseph Peterson, trombone
Dan De Vere, trombone
Andrew Nissen, trombone
David Hagee, bass trombone
Bethany Wiese, tuba

Stilian Kirov, conductor

World Premiere Performance
Commissioned by the Tanglewood Music Center,
with the generous support of the Merwin Geffen, M.D.
and Norman Solomon, M.D. New Commissions Fund

Casey Cangelosi
(b. 1982)

Sextet (2012)

James Ritchie, percussion
Joseph Kelly, percussion
Scott Verduin, percussion
Nicholas Taylor, percussion
Andres Pichardo-Rosenthal, percussion
Jeffrey DeRoche, percussion

Bruce Broughton
(b. 1945)

Fanfares, Marches, Hymns, and Finales (2003)

I. Fanfares
II. Marches
III. Hymns
IV. Finale

Adedeji Ogunfolu, horn
David Raschella, horn
Trevor Nuckols, horn
Elyse Lauzon, horn
Pierre-Louis Marques, trumpet
Stuart Stephenson, trumpet
George Goad, trumpet
Joseph Brown, trumpet
Dan De Vere, trombone
Andrew Nissen, trombone
Joseph Peterson, trombone
David Hagee, bass trombone
Bethany Wiese, tuba
George Nickson, timpani^
Joseph Kelly, percussion
James Ritchie, percussion

Alexandre Bloch, conductor

The coaches for this concert include TMC Faculty Members Stefan Asbury (Britten), Will Hudgins (Lansky, Cangelosi), Toby Oft (Koetsier), Mike Roylance (Broughton), and Richard Sebring (Verdi, Putt)

^Guest Musician

Benjamin Britten, *Russian Funeral*

2013 marks the centennial of Benjamin Britten, the English composer best remembered for his operas *Peter Grimes*, *The Turn of the Screw*, and *Billy Budd*; the educational showpiece *The Young Person's Guide to the Orchestra*; and the large-scale *War Requiem*. Two of these major works also hold a special place in Tanglewood history: *Peter Grimes* was commissioned by Koussevitzky and given its American premiere at Tanglewood in 1946 by the Tanglewood Music Center, and *War Requiem*, the most significant statement of Britten's pacifist ideals, was given its American premiere at Tanglewood as well, in 1963 by the Boston Symphony Orchestra under Erich Leinsdorf.

Russian Funeral, which Britten referred to in his diary as "War & Death," is a youthful expression of his pacifist sentiment. He composed the piece rapidly in 1936 during a prolific period early in his career, and it is his only work for brass and percussion ensemble. It was premiered in a concert by the London Labour Choral Union on March 8, 1936, at the Westminster Theatre with Communist composer Alan Bush conducting.

The piece is structured in three parts: a broad, dirge-like march ("Death") which opens and closes the work, and a contrasting, scherzo-like middle section ("War"). Solo trombone introduces the main theme at the start of the piece. Its melody is taken from a Russian proletarian song whose words honor those who gave their lives struggling against a repressive regime, first in the 1905 Winter Palace massacre and then in the 1917 Revolution.

A trumpet call, suggestive of a bugle fanfare, asserts itself amid the developing main theme, and leads into the central "War" section. The irony of the fanfare's initial jauntiness is soon apparent: as it repeats incessantly, its enthusiasm sounds increasingly naïve against the low brass growing ominously underneath, and in desperation it becomes a single frenetic repeated note. The initial "Death" theme sounds out below the trumpet, whose call eventually recedes as the piece moves into a sweeping reprise of the opening: "War" leads back to "Death," all the more significantly expressed now that it has shattered the illusion of glory in battle.

– Pamela Feo

Alastair Putt, *Blaze*

Alastair Putt studied at New College, Oxford, and the Guildhall School of Music and Drama, where he also served as Composition Fellow (2010-11). His works have been performed at venues including the Wigmore Hall, the Barbican Centre, and LSO St. Luke's, and also as part of the City of London and Leeds Lieder Festivals. In 2011 he participated in the London Symphony Orchestra's Panufnik Young Composers Scheme; a resulting commission from the orchestra, written during a recent residency at the Leighton Artists' Colony in Banff, will premiere in summer 2014. He is also an active guitarist and tenor, singing regularly with the BBC Singers and EXAUDI. He was a Tanglewood Music Center Composition Fellow in 2012.

Of *Blaze* the composer writes:

> The starting point for *Blaze* came from a short piece composed at Tanglewood in 2012, *Sunglow* for trombone and marimba. I felt that the slowly blossoming harmony and fragile textures of this miniature could be used as the springboard to a larger work. The trombone's microtonally inflected solo is maintained in this reimagining, as the other instruments surround it with a delicate halo of sound—part of the appeal lay in the notion of writing very quiet music for a large ensemble of stereotypically loud instruments.
>
> A pair of horns heralds the start of a more vigorous music, as the three instrumental groups (horns, trumpets, trombones/tuba) vie for attention in a succession of dance-like episodes. Eventually, the barrage of activity gives way to a quiet central section in which a flugelhorn solo spins a melancholy line above slowly unfurling harmony. After this repose, the cogs are set in motion once again, building to a restatement of the opening trombone theme, now buffeted by motifs from throughout the piece. At the work's climax, the music erupts into a final dance, utilising the harmony of the opening section.
>
> The title refers to the sense of a brilliant display of colour and light, as well as alluding to the German word *blasen* (meaning 'to blow'), with which it shares a distant etymology.—AP

Pamela Feo, the 2013 Tanglewoad Publicatians Fellow, is a Bastan-based musicalagist wha warks in arts administratian. She halds the Theodore Edsan Parker Faundatian Fellawship.

Upcoming Events of the Tanglewood Music Center

Monday July 1, 11am and 2:30pm
Tuesday July 2, 11am
Tanglewood Music Center Instrumental Fellows
String Quartet Marathon
One ticket provides admission to all three performance times.
Fourteen string quartets performing music by HAYDN, BEETHOVEN, and others

Tuesday July 2, 2:30pm
Opening Exercises
Free admission; open to the public; performance by TMC Faculty

Wednesday July 3, 7pm
Vocal Concert
"Fables, Folk Songs, and Fantasies"

♪ **Saturday, July 6, 6pm**
Prelude Concert
Works by BRAHMS and HINDEMITH

Sunday, July 7, 10am
Chamber Music
Works by HEADRICK, MOZART, and others

♪ **Monday, July 8, 6pm**
Piano Prelude

Monday, July 8, 8pm
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
STRING QUARTET MARATHON
MONDAY, JULY 1, 2013 AT 11:00AM AND 2:30PM
TUESDAY, JULY 2, 2013 AT 11:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

PROGRAM ONE
MONDAY, JULY 1, 2013 AT 11:00AM

Franz Joseph Haydn
(1732-1809)

String Quartet in G Minor, Op. 20, No. 3 (1772)
III. Poco adagio

Benjamin Britten
(1913-1976)

String Quartet No. 1 in D Major, Op. 25 (1941)
I. Andante sostenuto—Allegro vivo
II. Allegro con slancio
IV. Molto vivace

OVERLEIGH QUARTET
JENNIFER WEY, VIOLIN I (HAYDN)
SARAH PETERS, VIOLIN I (BRITTEN)
MARY FERRILLO, VIOLA
JESSE CHRISTESON, CELLO

NORMAN FISCHER, COACH (HAYDN)
ROGER TAPPING, COACH (BRITTEN)

Franz Joseph Haydn

String Quartet in D Major, Op. 20, No. 4 (1772)

I. Allegro di molto
II. Un poco adagio e affettuoso
III. Menuet alla zingarese
IV. Presto e scherzando

Johannes Brahms
(1833-1897)

String Quartet No. 1 in C Minor, Op. 51, No. 1 (1865-1873)

I. Allegro

Highlawn Quartet
Molly Werts, violin I (Haydn)
Maria Semes, violin I (Brahms)
Anna Griffis, viola
Clayton Vaughn, cello

Andrew Jennings, coach (Haydn)
David Geber, coach (Brahms)

Franz Joseph Haydn

String Quartet in C Major, Op. 54, No. 2 (1788)

I. Vivace
II. Adagio
III. Menuetto
IV. Adagio—Presto

Ludwig van Beethoven
(1770-1827)

String Quartet No. 12 in E-flat Major, Op. 127 (1823-1825)

I. Maestoso—Allegro

The Dormers Quartet
Tara Lynn Ramsey, violin I (Haydn)
Kelsey Blumenthal, violin I (Beethoven)
Caroline Gilbert, viola
Yska Benzakoun, cello

Roger Tapping, coach (Haydn)
Andrew Jennings, coach (Beethoven)

Franz Joseph Haydn

String Quartet in E-flat Major, Op. 20, No. 1 (1772)
I. Allegro moderato
III. Affettuoso e sostenuto

Felix Mendelssohn
(1809-1847)

String Quartet No. 4 in E Minor, Op. 44, No. 2 (1837)
III. Andante
IV. Presto agitato

ETHELWYNDE QUARTET
ERICA HUDSON, VIOLIN I (HAYDN)
CAITLIN KELLEY, VIOLIN I (MENDELSSOHN)
SEKYEONG CHEON, VIOLA
PATRICIA RYAN, CELLO

DAVID GEBER, COACH (HAYDN)
IAN SWENSEN, COACH (MENDELSSOHN)

Franz Joseph Haydn

String Quartet in A Major, Op. 20, No. 6 (1772)
I. Allegro di molto e Scherzando
II. Adagio. Cantabile

Johannes Brahms

String Quartet No. 2 in A Minor, Op. 51, No. 2 (1865-1873)
I. Allegro non troppo

BONNIE BRAE QUARTET
IVANA JASOVA, VIOLIN I (HAYDN)
JULIA NOONE, VIOLIN I (BRAHMS)
CAMILLA BERRETTA, VIOLA
YOUNG SOOK LEE, CELLO

DAVID GEBER, COACH (HAYDN)
SAMUEL RHODES, COACH (BRAHMS)

PROGRAM TWO
MONDAY, JULY 1, 2013 AT 2:30PM

Franz Joseph Haydn
(1732-1809)

String Quartet in A Major, Op. 55, No. 1 (1788)
II. Adagio cantabile
IV. Finale: Vivace

Arnold Schoenberg
(1874-1951)

String Quartet No. 2 in F-sharp Minor, Op. 10 (1907)
I. Mässig
II. Sehr rasch

COLDBROOKE QUARTET
AIKA ITO, VIOLIN I (HAYDN)
BENJAMIN CARSON, VIOLIN I (SCHOENBERG)
DANIELLE WIEBE, VIOLA
SOFIA NOWIK, CELLO

IAN SWENSEN, COACH (HAYDN)
NORMAN FISCHER, COACH (SCHOENBERG)

Franz Joseph Haydn

String Quartet in F Minor, Op. 55, No. 2, "The Razor" (1788)
I. Andante o più tosto allegretto
IV. Finale: Presto

Antonín Dvořák
(1841-1904)

String Quartet No. 11 in C Major, Op. 61 (1881)
I. Allegro
II. Poco adagio e molto cantabile

ASHINTULLY QUARTET
LUCIA NOWIK, VIOLIN I (HAYDN)
CHEUK-YIN CLEMENT LUU, VIOLIN I (DVOŘÁK)
ERICA SCHWARTZ, VIOLA
MATT ZUCKER, CELLO

MARK SOKOL, COACH (HAYDN)
SAMUEL RHODES, COACH (DVOŘÁK)

Franz Joseph Haydn

String Quartet in C Major, Op. 76, No. 3, "Emperor" (1793)
- II. Poco adagio, cantabile
- IV. Finale: Presto

Witold Lutoslawski
(1913-1994)

String Quartet (1964)
- II. Main Movement

SHADOW BROOK QUARTET
SARAH HAMILTON ATWOOD, VIOLIN I (HAYDN)
LUDEK WOJTKOWSKI, VIOLIN I (LUTOSLAWSKI)
EVAN PERRY, VIOLA
THOMAS CARPENTER, CELLO

ROGER TAPPING, COACH (HAYDN)
MARK SOKOL, COACH (LUTOSLAWSKI)

Franz Joseph Haydn

String Quartet in F Minor, Op. 20, No. 5 (1772)
- II. Menuetto
- III. Adagio
- IV. Finale: Fuga a due Soggetti

Benjamin Britten
(1913-1976)

String Quartet No. 2 in C Major, Op. 36 (1945)
- I. Allegro calmo senza rigore
- II. Vivace

GUSTY GABLES QUARTET
KAHYEE LEE, VIOLIN I (HAYDN)
SAMANTHA BENNETT, VIOLIN I (BRITTEN)
DANIEL STONE, VIOLA
CLARE MONFREDO, CELLO

MARK SOKOL, COACH (HAYDN)
DAVID GEBER, COACH (BRITTEN)

Franz Joseph Haydn

String Quartet in G Major, Op. 54, No. 1 (1788)

I. Allegro con brio
II. Allegretto
IV. Finale: Presto

Ludwig van Beethoven
(1770-1827)

String Quartet No. 15 in A Minor, Op. 132 (1825)

I. Assai sostenuto—Allegro

Maplehurst Quartet
Cynthia Burton, violin I (Haydn)
Lauren Roth, violin I (Beethoven)
Elizabeth Oka, viola
Louise Grévin, cello

Ian Swensen, coach (Haydn)
Norman Fischer, coach (Beethoven)

Program Three
Tuesday, July 2, 2013 at 11:00AM

Franz Joseph Haydn
(1732-1809)

String Quartet in E Major, Op. 54, No. 3 (1788)
I. Allegro
IV. Finale: Presto

György Ligeti
(1923-2006)

String Quartet No. 1, "Metamorphoses nocturnes" (1953-1954)
I. Allegro grazioso—Presto
II. Prestissimo

Sunnyridge Quartet
Thomas Hofmann, violin I (Haydn)
Matthew Vera, violin I (Ligeti)
Adrienne Hochman, viola
Francesca McNeeley, cello

Samuel Rhodes, coach (Haydn)
Andrew Jennings, coach (Ligeti)

Franz Joseph Haydn

String Quartet in B-flat Major, Op. 55, No. 3 (1788)
I. Vivace assai
IV. Finale: Presto

Antonín Dvořák
(1841-1904)

String Quartet No. 13 in G Major, Op. 106 (1895)
I. Allegro moderato
II. Adagio ma non troppo

Stonover Quartet
Melissa Wilmot, violin I (Haydn)
Tess Varley, violin I (Dvořák)
Jacqueline Hanson, viola
Diana Flores, cello

Samuel Rhodes, coach (Haydn)
Mark Sokol, coach (Dvořák)

Franz Joseph Haydn

String Quartet in E-flat Major, Op. 76, No. 6 (1797)

I. Allegretto—Allegro
II. Fantasia: Adagio
IV. Finale: Allegro spirituoso

Benjamin Britten
(1913-1976)

String Quartet No. 3, Op. 94 (1975)

II. Ostinato: Very Fast
V. Recitative and Passacaglia (La Serenissima)

Bellefontaine Quartet
Natsuki Kumagai, violin I (Haydn)
Andrea Daigle, violin I (Britten)
Jacob Shack, viola
Dahae Kim, cello

Andrew Jennings, coach (Haydn)
Roger Tapping, coach (Britten)

Franz Joseph Haydn

String Quartet in C Major, Op. 20, No. 2 (1772)

I. Moderato
III. Menuet: Allegretto
IV. Fuga a quattro Soggetti

Franz Schubert
(1797-1828)

String Quartet No. 14 in D Minor, D. 810, "Death and the Maiden" (1824)

I. Allegro

Wyndhurst Quartet
Genevieve Micheletti, violin I (Haydn)
Autumn Chodorowski, violin I (Schubert)
Rainey Weber, viola
Grace An, cello

Norman Fischer, coach (Haydn)
Ian Swensen, coach (Schubert)

A Note on the Program

The Tanglewood Music Center's annual String Quartet Marathon is the result of an intense period of study in a seminar context. Each year, the TMC Cello, Viola, and Violin Fellows are divided into groups of four that are each given two quartets to master in a whirlwind nine days: one by Haydn, the father of the genre, and one by another composer. This year's Haydn quartets include the six ground-breaking Op. 20 quartets of 1772; the six brilliant Op. 54 and Op. 55 quartets written sixteen years later; and two of the landmark Op. 76 "Erdödy" quartets finished in 1797. Because of their complex instrumental interplay, these quartets are incredibly valuable—though also incredibly challenging—for performers to master. Weaving four voices into a seamless yet textured whole demands not just technical polish but precise timing and profound listening, along with extraordinary group trust and cohesion. The repertoire "companions" to the Haydn quartets will feature recognized masterworks from the Romantic era (Beethoven, Brahms, Mendelssohn, Dvorak), the 20th century in Schoenberg and Ligeti, and also by Britten and Lutoslawski (as we celebrate the centennials of their births).

The goal of the Seminar is to allow developing professional string players to focus intensively—perhaps for the first time at such a high level—on the most fundamental issues of making music with others. Fellows from a range of pedagogical perspectives and at different points in their musical development must run rehearsals and make musical decisions with people they've just met, racing to get their quartets to performance level in little more than a week. In daily ensemble rehearsals and daily coaching sessions with string quartet veterans, they work exhaustively to develop the techniques necessitated by the Haydn quartet and to apply these techniques to their second assigned piece. After just three days, the Fellows begin performing in master classes, and after just a few more, they must perform on stage, with each group choosing a half-hour cross-section of what they have studied.

The challenge of this endeavor makes the String Quartet Marathon performances some of the most exciting of the Tanglewood season. Thanks to the seminar's ultra-compressed time frame—pulling together such demanding repertoire normally requires several months—performers are sometimes unsure of what's going to happen when they get on stage. But the Fellows are encouraged to take risks in performance, to let go of remaining technical concerns and lose themselves in the music. And the audience gets to witness this magic.

continues...

It is no coincidence that the Marathon takes place at the start of the TMC festival: working in depth on quartets, which don't provide an orchestra's tonal color to hide behind, makes string players bring increased attentiveness and energy to their orchestral work. The Fellows' close engagement over the past nine days with both Haydn's quartets and more contemporary works for the genre may serve as a foundation for their performance practice in the decades to come as they join the ranks of the world's foremost string performers.

—Norman Fischer
TMC Chamber Music Program Coordinator

Upcoming Events of the Tanglewood Music Center

Tuesday July 2, 2:30pm
Opening Exercises
Free admission; open to the public; performance by TMC Faculty

Wednesday July 3, 7pm
Vocal Concert
"Fables, Folk Songs, and Fantasies"

♪ **Saturday, July 6, 6pm**
Prelude Concert
Works by BRAHMS and HINDEMITH

Sunday, July 7, 10am
Chamber Music
Works by HEADRICK, MOZART, and others

♪ **Monday, July 8, 6pm**
Piano Prelude

Monday, July 8, 8pm
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

Wednesday, July 10, 8pm
Vocal Concert
Works by TMC Composition Fellows

♪ **Saturday, July 13, 6pm**
Prelude Concert
Works by BARBER, DAHL and STRAVINSKY

Sunday, July 14, 10am
Chamber Music
Works by BERG, BRITTEN, and others

♪ **Monday, July 15, 6pm**
Prelude Concert
Works by BRITTEN and others

Monday, July 15, 8pm
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
Tanglewood Music Center Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Conducting Fellows
BRITTEN *The Prince of the Pagodas* – Pas de six
BRITTEN *Les Illuminations*
SHOSTAKOVICH Symphony No. 11

♪ **Saturday, July 20, 6pm**
Prelude Concert
Works by BEETHOVEN and others

Sunday, July 21, 10am
Chamber Music
Works by BEETHOVEN, BRAHMS, LIGETI, and others

Sunday, July 21, 7pm
Vocal Concert
Works by BACH, SCHOENBERG, and Russian art song

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Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

OPENING EXERCISES
TUESDAY, JULY 2, 2013 AT 2:30PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Welcome — **Ellen Highstein**
Director, Tanglewood Music Center
Edward H. Linde Tanglewood Music Center Director, endowed by Alan S. Bressler and Edward I. Rudman

Trio in E-Flat Major for Piano, Violin and Cello, Hob. XV:29 — **Franz Joseph Haydn** (1732-1809)
Poco allegretto
Andantino ed innocentemente
Finale. Allemande. Presto assai

Ignat Solzhenitsyn, piano *(TMC Faculty)*
Sarah Silver, violin *(TMC Fellow 2010-2012; New Fromm Player 2013)*
Mihail Jojatu, cello *(Boston Symphony Orchestra)*

Faculty Address — **Malcolm Lowe**
Concertmaster, Boston Symphony Orchestra
Charles Munch chair, endowed in perpetuity
TMC Faculty

Alleluia — **Randall Thompson** (1899-1984)

Members of the 2013 Tanglewood Music Center
John Oliver, *Conductor, Tanglewood Festival Chorus*

Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
VOCAL RECITAL
WEDNESDAY, JULY 3, 2013 AT 7:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

FOLK SONGS, FABLES, AND FANTASIES

Charles Ives (1874-1954) — **The Things Our Fathers Loved** *

Stephen Foster (1826-1864) — **Beautiful Dreamer** *
The Glendy Burk +

John Jacob Niles (1892-1980) — **Black is the color of my true love's hair** +

Charles Ives — **In the mornin'** *

Harry T. Burleigh (1866-1949) — **Steal Away** +

DANIEL MOODY, COUNTERTENOR *
DAVID MENZIES, TENOR +
YU GYUNG KIM, PIANO

Hugo Wolf (1860-1903) — *from* **Italienisches Liederbuch** (1892-1896)

Was für ein Lied soll dir gesungen werden
Ihr seid die Allerschönste weit und breit
Gesegnet sei, durch den die Welt entstund
Nun lass uns Frieden schließen
Dass doch gemalt all' deine Reize wären
Sterb' ich, so hüllt in Blumen meine Glieder
Nicht länger kann ich singen

EDWARD NELSON, BARITONE
CHOEUN LEE, PIANO

Joseph Canteloube
(1879-1957)

from **Chants d'Auvergne** (1923-1954)
Pour l'enfant
Hé! Beyla-z-y dáu fé
La Delaïssado

AUGUSTINE MERCANTE, COUNTERTENOR
CHOEUN LEE, PIANO

Joaquín Turina
(1882-1949)

Poema en forma de canciones (1923)
I. Dedicatoria
II. Nunca olvida...
III. Cantares
IV. Los dos miedos
V. Las locas por amor

JEFFREY ML HILL, TENOR
CHRISTINA LALOG, PIANO

INTERMISSION

Enrique Granados
(1867-1916)

Mañanica era, *from* ***Canciones amatorias*** (1915) +

Alberto Ginastera
(1916-1983)

Arrorró, *from* ***Cinco canciones populares argentinas*** (1943) *

Joseph Schwantner
(b. 1943)

Two Poems of Águeda Pizarro (1980)
Black Anemones *
Shadowinnower +

YUNGEE RHIE, SOPRANO +
LAURA STRICKLING, SOPRANO *
BRETTON BROWN, PIANO

Maurice Ravel
(1875-1937)

Histoires naturelles (1906)
Le paon *
Le grillon +
Le cygne *
Le martin-pêcheur +
Le pintade *

TAMMY COIL, MEZZO-SOPRANO +
CONOR MCDONALD, BARITONE *
WEI-HAN WU, PIANO

Benjamin Britten
(1913-1976)

Folk Songs Arrangements

At the Mid-Hour of Night [+]
The Plough Boy [+] *
Sally in our Alley *
How Sweet the Answer *
Come you not from Newcastle? [+]
La belle est au jardin d'amour [+]
Eho! Eho! *
Down by the Salley Gardens *
The Last Rose of Summer [+]

ISAIAH BELL, TENOR [+]
ANDREW FUCHS, TENOR *
JESSICA RUCINSKI, PIANO

The coaches for this concert include TMC Faculty Members Kenneth Griffiths (Ravel), Håkan Hagegård (Wolf), Kayo Iwama (American Folk Songs, Turina), Alan Smith (Canteloube, Britten), Dawn Upshaw (Granados, Ginastera, Schwantner)

A NOTE ON THE PROGRAM

Folk Songs, Fables, and Fantasies

"I think there must be a place in the soul all made of tunes..." So begins Charles Ives's *The Things Our Fathers Loved* in the opening to the TMC Vocal and Piano Fellows' *Folk Songs, Fables, and Fantasies*, a program that transports listeners to other worlds through songs from Europe and the Americas. Their common themes prove their universality, while their unique cultural flavors tie them to their countries of origin.

The diverse influences that shaped an American musical identity are reflected in its varied folk tunes. Songs emerged in times of hope and struggle, such as the spirituals *Steal Away*, by one of the first prominent African-American composers, Harry T. Burleigh (1866-1949), and *In the Mornin'*, here arranged by Charles Ives (1874-1954). Also by Ives is the nostalgic *The Things Our Fathers Loved*, which quotes traditional tunes through a modernist lens. From the "father of American music," Stephen Foster (1826-1864), comes the parlor song *Beautiful Dreamer* and the "plantation melody" *The Glendy Burk*. The Appalachian song, *Black is the Color of My True Love's Hair*, Scottish in origin and later adopted as a Civil Rights anthem, was arranged by the Kentuckian John Jacob Niles (1892-1980), who influenced the American folk revival of the 1950s and '60s.

Folk songs from Europe place the joys and strife of falling in and out of love in idyllic settings. Hugo Wolf (1860-1903) set folk poems from Italy, rather than his native Austria, in his *Italienisches Liederbuch*, a collection of witty and brief sketches of relationships between country men and women. Joseph Canteloube (1879-1957) evokes the simplicity of pastoral life with his *Chants d'Auvergne*, painting the landscape of his home in sumptuous colors and preserving its history with his usage of poems in the local Occitan language.

Joaquín Turina (1882-1949) and Enrique Granados (1867-1916) were both proponents of Spanish musical nationalism. Turina's *Poema en farma de cancianes*, set to texts by R. de Campoamor, features a solo introductory piece for piano—a novel idea—which establishes its Spanish folk elements. The piano in "Mañanica era," from Granados's *Concianes amotarias*, gently weaves in and out of the vocal line, and its concluding harmonies underscore the text's melancholy ending. From Latin American, Argentinean nationalist Alberto Ginastera (1916-1983) pairs the sweetness of the vocal line in the traditional lullaby "Arrorró," from his *Cinco canciones populares argentinas*, with modern tonality in the piano, giving it an edgier dimension.

In *Two Paems af Agueda Pizarro*, the eminent American composer Joseph Schwantner (b. 1943) sets the work of a Colombian poet to intricate music in his dramatic contemporary style, twisting and turning through a broad vocal range and creating haunting and vivid imagery to evoke the poems' fantastical realms. The imaginative whimsy of *Histaires naturelles* by Maurice Ravel (1875-1937) is based on the humorous texts of Jules Renard, in which social archetypes are portrayed through the tales of five different animals. Ravel takes their characterizations further in his music, such as with chirps in the piano that illustrate the "grillon" (cricket), to create recognizable portraits.

Finally, the program closes with a return to pastoral vignettes with Benjamin Britten (1913-1976), whose centennial we celebrate this year. He depicts the heritage of the British Isles, as well as France, in *Falk Sangs*, which he arranges with subtle innovations in his piano accompaniment.

—Pamela Feo

Pamela Fea, the 2013 Tanglewood Publicotions Fellaw, is a Baston-based musicolagist who works in arts administrotion. She holds the Theodare Edson Parker Faundatian Fellawship.

The Things Our Fathers Loved (and the greatest of these was Liberty)

I think there must be a place in the soul
all made of tunes, of tunes of long ago;
I hear the organ on the Main Street Corner,
Aunt Sarah humming Gospels; Summer evenings,
The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue; Now!
Hear the songs! I know not what are the words,
But they sing in my soul of the things our Fathers loved.
—*Charles Ives*

Beautiful Dreamer

Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sounds of the rude world heard in the day,
Lull'd by the moonlight have all passed away!
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea,
Mermaids are *chaunting* the wild lorelei;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart
E'en as the morn on the streamlet and sea,
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
—*Stephen Foster*

The Glendy Burk

The Glendy Burk is a mighty fast boat,
With a mighty fast captain too;
He sits up there on the hurricane roof
And he keeps his eye on the crew.

I can't stay here for they work too hard,
I'm bound to leave this town;
I'll take my duds and tote 'em on my back
When the Glendy Burk comes down.

CHORUS
Ho! For Lou'siana! I'm bound to leave this town,
I'll take my duds and tote 'em on my back
When the Glendy Burk comes down.

The Glendy Burk has a funny old crew
And they sing the boatman's song.
They burn the pitch and the pine knot too,
For to shove the boat along.

The smoke goes up and the engine roars
And the wheel goes round and round,
So fair you well, for I'll take a little ride
When the Glendy Burk comes down.

(CHORUS)

I'll work all night in the wind and storm,
I'll work all day in the rain,
'Till I find myself on the levee dock
In New Orleans again.

They make me mow in the hayfield here
And knock my head with the flail,
I'll go where they work with the sugar and the cane
And roll on the cotton bale.

(CHORUS)

My lady love is as pretty as a pink,
I'll meet her on the way,
I'll take her back to the sunny old south
And there I'll make her stay.

continues...

The Glendy Burk *cont'd*
So don't you fret my honey dear,
Oh don't you fret Miss Brown.
I'll take you back 'fore the middle of the week
When the Glendy Burk comes down.

(CHORUS)
—Stephen Foster

Black is the color of my true love's hair
Black is the color of my true love's hair,
Her lips are something rosy fair,
The pertest face and the daintiest hands-
I love the grass whereon she stands.

I love my love and well she knows,
I love the grass whereon she goes,
If she on earth no more I see-
My life will quickly leave me.

I go to Troublesome* to mourn, to weep,
But satisfied I ne'er can sleep,
I'll write her a note in a few little lines-
I'll suffer death ten thousand times.

Black is the color of my true love's hair,
Her lips are something rosy fair,
The pertest face and the daintiest hands-
I love the grass whereon she stands.
—Traditional

**Troublesome Creek, which empties into the Kentucky River*

In the mornin'
In the mornin' when I rise,
Give me Jesus!
You can have all the world, but
Give me Jesus!

Twixt the cradle and the grave,
Give me Jesus!
You can have all the world, but
Give me Jesus!
—Traditional

Steal away

Steal away, steal away,
Steal away to Jesus.
Steal away, steal away home,
I ain't got long to stay here.

My Lord calls me,
He calls me by the thunder.
The trumpet sounds within-a my soul;
I ain't got long to stay here.

Steal away, steal away,
Steal away to Jesus.
Steal away, steal away home,
I ain't got long to stay here.

Green trees are bending,
Poor sinner stands a-trembling;
The trumpet sounds within-a my soul,
I ain't got long to stay here.

Steal away, steal away,
Steal away to Jesus.
Steal away, steal away home,
I ain't got long to stay here.
—Traditional

Wolf, Selections from ***Italienisches Liederbuch*** (Italian Songbook)
Text by Paul Heyse (1830-1914), Translated By Edward Nelson

Was für ein Lied soll dir gesungen werden

Was für ein Lied soll dir gesungen werden,
Das deiner würdig sei? Wo find' ich's nur?
Am liebsten grüb' ich es tief aus der Erden,
Gesungen noch von keiner Creatur.
Ein Lied, das weder Mann noch Weib bis heute
Hört' oder sang, selbst nicht die ält'sten Leute.

What kind of song should be sung to you

What kind of song should be sung to you,

that would be worthy of you? Where can I find it?
I would like best to dig it from deep out of the earth,
Not yet sung by any creature.
A song that neither man nor woman has sung or heard
until today, not even the oldest people.

Ihr seid die Allerschönste weit und breit

Ihr seid die Allerschönste weit und breit,
Viel schöner als im Mai der Blumenflor.

You are the most beautiful far and wide

You are the most beautiful far and wide,
Much more beautiful than the flowers of May.

Ihr seid die Allerschönste *cont'd*

Orvietos Dom steigt so voll Herrlichkeit,

Viterbos größter Brunnen nicht empor.
So hoher Reiz und Zauber ist dein eigen,
Der Dom von Siena muß sich vor dir neigen.
Ach, du bist so an Reiz und Anmut reich,
Der Dom von Siena selbst ist dir nicht gleich.

You are the most beautiful *cont'd*

Orvieto's cathedral does not rise as magnificently,
Nor Viterbo's greatest fountain.
Such lofty charm and magic is your own,
The cathedral of Siena must bow before you.
Ah, you are so rich in charm and grace,
The cathedral of Siena is not your equal.

Gesegnet sei, durch den die Welt entstund

Gesegnet sei, durch den die Welt entstund;
Wie trefflich schuf er sie nach allen Seiten!
Er schuf das Meer mit endlos tiefem Grund,
Er schuf die Schiffe, die hinübergleiten,
Er schuf das Paradies mit ew'gem Licht,

Er schuf die Schönheit und dein Angesicht.

Blessed be he, through whom the world arose

Blessed be he, through whom the world arose;
How excellently he created it in all ways!
He created the sea with its infinite abyss,
He created the ships which glide over it,
He created the Paradise with eternal light,
He created the beauty and your face.

Nun laß uns Frieden schließen

Nun laß uns Frieden schließen, liebstes Leben,
Zu lang ist's schon, daß wir in Fehde liegen.
Wenn du nicht willst, will ich mich dir ergeben;
Wie könnten wir uns auf den Tod bekriegen?
Es schließen Frieden Könige und Fürsten,
Und sollen Liebende nicht darnach dürsten?
Es schließen Frieden Fürsten und Soldaten,
Und sollt' es zwei Verliebten wohl mißraten?
Meinst du, daß, was so großen Herrn gelingt,
Ein Paar zufried'ner Herzen nicht vollbringt?

Now let us make peace

Now let us make peace, dearest love,

We have feuded for too long already.

If you will not, I will give in to you;

How could we wage war to the death?

Kings and princes make peace,

And should those in love not also desire it?
Princes and soldiers make peace,

Should it turn out badly for two lovers?

Do you think, that which such great lords succeed in,
Two contended hearts cannot accomplish?

Dass doch gemalt all' deine Reize wären

Dass doch gemalt all' deine Reize wären,
Und dann der Heidenfürst das Bildnis fände.
Er würde dir ein groß' Geschenk verehren,
Und legte seine Kron' in deine Hände.
Zum rechten Glauben müsst' sich bekehren
Sein ganzes Reich, bis an sein fern'stes Ende.
Im ganzen Lande würd' es ausgeschrieben,
Christ soll ein jeder werden und dich lieben.
Ein jeder Heide flugs bekehrte sich
Und würd' ein guter Christ und liebte dich.

If only all your charms could be painted,

If only all your charms could be painted,
And a heathen prince would then find your portrait.
He would honor you with a great gift,
And lay his crown in your hands.
To the true faith would have to be converted
His whole kingdom, to its farthest end.
In the whole land it would be written,
That all must become Christian and love you.
Swiftly the heathens would convert
And become good Christians and love you.

Sterb' ich, so hüllt in Blumen meine Glieder

Sterb' ich, so hüllt in Blumen meine Glieder;
Ich wünsche nicht, daß ihr ein Grab mir grabt.
Genüber jenen Mauern legt mich nieder,
Wo ihr so manchmal mich gesehen habt.
Dort legt mich hin, in Regen oder Wind;
Gern sterb ich, ist's um dich, geliebtes Kind.
Dort legt mich hin in Sonnenschein und Regen;
Ich sterbe lieblich, sterb' ich deinetwegen.

If I should die, then cover my limbs with flowers

If I should die, then cover my limbs with flowers;
I do not wish that you dig me a grave.
Lay me down across from those walls,
Where you have so often seen me.
There lay me down, in rain or wind;
I die gladly, if it is for you, dear child.
There lay me down in sunshine and rain;
I would die sweetly, if dying for your sake.

Nicht länger kann ich singen

Nicht länger kann ich singen, denn der Wind
Weht stark und macht dem Atem was zu schaffen.
Auch fürcht' ich, daß die Zeit umsonst verrinnt.
Ja wär' ich sicher, ging' ich jetzt nicht schlafen.
Ja wüßt' ich was, würd' ich nicht heimspazieren
Und einsam diese schöne Zeit verlieren.

I cannot sing any longer

I cannot sing any longer, for the wind
Blows hard and makes it difficult to breathe.
I also fear that time runs by in vain.
Yes, if I were certain, I would not go to bed now.
Yes, if I just knew *something*, I would not walk home
And waste this beautiful time alone.

Canteloube, ***Chants d'Auvergne*** (Songs of the Auvergne)
Traditional Text, Translated by Augustine Mercante

Pour L'Enfant

Soun, soun, minou, minàuno,
Soun, soun, bèi o l'èfon!
Soun, soun, minou, minàuno,
Soun, soun, bèi o l'èfon!

Mè lou soun soun bo pas bèni,
Minàuno soun, minou, minàuno,
Mè lou soun soun bo pas bèni,
Lou nostre èfon po pas durmi!

Soun, soun, minou, minàuno,
Soun, soun, bèi o l'èfon!
Soun, soun, minou, minàuno,
Soun, soun, bèi o l'èfon!

Passo tsou lo tàul' e tsou l'bonc.
Minàuno soun, minou, minàuno,
Passo tsou lo tàul' e tsou l'bonc.
Minàuno soun bèi o l'èfon!

For the Child

Sleep, sleep, minou, minàuno,
Sleep, sleep, come to the child.
Sleep, sleep, minou, minàuno,
Sleep, sleep, come to the child.

But the sleep does not come,
Minàuno, sleep, minou, minàuno.
But the sleep does not come,
Our child gets no sleep.

Sleep, sleep, minou, minàuno,
Sleep, sleep, come to the child.
Sleep, sleep, minou, minàuno,
Sleep, sleep, come to the child.

Pass under the table and under the bench,
Minàuno, sleep, minou, minàuno.
Pass under the table and under the bench,
Minàuno, sleep, come to the child.

Hé! Beyla-z-y dau fé!

Hé! Beyla-z-y dau fé an aquèl azé!
Hé! Beyla-z-y dau fé, mandjara bé!

Lou paubré,
par trabalha, embé par viauré,
Faut bé mandja!

La vedza pas véni, la miéna drolla,
La vedza pas véni, de vé Mouli.
Couradgé, paubré garçon!
Embé na drolla nous danserons!

Fatcha peta lous pèys, la montagnarda*!
Fatcha peta lous pèys sur le pavey.
Pachençe, paubre garçon,
La jeuna drolla, elli a razon!

Hey! Give him some Hay!

Hey! Give this donkey some hay!
Hey! Give him some hay, he will eat it gladly!
The poor thing,
In order to work, and to be able to live,
Must eat well!

I don't see her coming, my girl,
I don't see her coming from the Moulins.
Courage, poor boy!
With a girl we will dance!

She taps her feet, the montagnarde*!
She taps her feet, on the pavement.
Patience, poor boy,
The young girl has a reason!

** a bourrée-type dance from the Auvergne region*

La Delaïssádo

Uno pastourèlo,
èspèr olaï al capt del bouès
lou galan doguelo,
mè né bèn pas!

"Ay! souï délaïssado!
Qué n'aï pas vist lou mio galant;
crésio qué m'aïmábo,
è ton l'aïmé iéu!"

Luziguèt l'estèlo,
Aquèlo qué marco lo nuét,
è lo pauro pastoureletto
démourèt à ploura . . .

The Abandoned Girl

A shepherdess,
Waits there at the top of the wood
For the young man she loves,
But he doesn't come.

"Ay! I am abandoned!
I have not seen the one I love;
I thought that he loved me,
And that I loved him."

The star sparkles,
This star that marks the night,
And the poor little shepherdess
Stays to weep.

Turina, ***Poema en forma de canciones*** (Poems in the form of Songs)
Text by Ramon de Campoamor (1817-1901), Translated by Jeffrey ML Hill

DEDICATORIA (PIANO SOLO)

DEDICATION

NUNCA OLVIDA...
Ya que este mundo abandono
Antes de dar cuenta a Dios,
Aquí para entre los dos
Mi confesión te diré.
Con toda el alma perdono
Hasta a los que siempre he odiado.
¡A tí que tanto te he amado
Nunca te perdonaré!

NEVER FORGET...
Since I am abandoning this world
Before I give an account to God,
Here between us two
I will give you my confession.
With all my soul I forgive
Even those whom I have always hated.
You whom I loved so much
I will never forgive!

CANTARES
¡Ay! Más cerca de mí te siento
Cuando más huyo de tí
Pues tu imagen es en mí
Sombra de mi pensamiento.

¡Ay! Vuelvemelo a decir
Pues embelesado ayer
Te eschuchaba sin oir
Y te miraba sin ver. ¡Ay!

SONGS
Ah! I feel closer to you
The more I run away from you
Your image is ingrained in me
Haunting my thoughts.

Ah! Speak to me again
So entranced was I yesterday
I listened to you without hearing
And I looked without seeing. Ah!

LOS DOS MIEDOS
Al comenzar la noche de aquel dia
Ella lejos de mí,
¿Por qué te acercas tanto? Me decia,

¡Tengo miedo de ti.

Y despues que la noche hubo pasado
Dijo, cerca de mi:
¿Por que te alejas tanto de mi lado?
¡Tengo miedo sin ti!

THE TWO FEARS
At nightfall that day
She was far, far from me,
"Why do you come so close to me?" She said,
"I am afraid of you."

After the night had passed
She said, close to me,
"Why do you move so far from me?
I am afraid without you!"

LAS LOCAS POR AMOR
Te amaré diosa Venus si prefieres
Que te ame mucho tiempo y con cordura
Y respondió la diosa de Citeres:
Prefiero como todas las mujeres
Que me amen poco tiempo y con locura.

Te amaré diosa Venus, te amaré!

CRAZY FOR LOVE
I will love you, Goddess Venus,
If you prefer that I love you forever, chastely
And answered the goddess of Cythera:
"I prefer, like all women,
That you love me for a short time and with abandon."
I will love you, Goddess Venus, I will love you!

Mañanica era
Mañanica era, mañana
de San Juan se decía al fin,
cuando aquella diosa Venus
dentro de un fresco jardín
tomando estaba la fresca
a la sombra de un jazmín,
cabellos en su cabeza,
parecía un serafín.
Sus mejillas y sus labios
como color de rubí
y el objeto de su cara
figuraba un querubín;
allí de flores floridas
hacía un rico cojín,
de rosas una guirnalda
para el que venía a morir,
¡ah!, lealmente por amores
sin a nadie descubrir.
—Anonymous

It was daybreak
It was daybreak - the morning
of Saint John dawned at last,
when that goddess Venus
in a cool garden
was taking in the air
below the shade of a jasmine;
hair on her head
resembled a seraph.
Her cheeks and her lips
the color of rubies,
and the expression on her face
contained that of a cherub.
From flowering flowers
she fashioned a rich cushion,
a garland of roses
for one who came to die,
Ah! loyally for love
without anyone discovering.
—Translated by Yungee Rhie

Arrorró
Arrorró mi nene,
arrorró mi sol,
arrorró pedazo
de mi corazón.
Este nene lindo
se quiere dormir
y el pícaro sueño
no quiere venir.
—Anonymous

Lullaby
Lullaby my baby,
lullaby my sunshine,
lullaby piece
of my heart.
This beautiful baby
wants to sleep
and the rogue sleep
will not come.
—Translated by Laura Strickling

Schwantner, ***Two Poems of Águeda Pizarro***
Text by Águeda Pizarro (b. 1941), Translated by Barbara Stoler Miller

Black Anemones
Madre, me ves dormida
y tu vida
es un gran tapiz
de todos los colores
de todos los rumores
más antiguos,
nudo tras nudo gemelo
raíz tras raíz de cuento.
No sabes qué terrible
es tu belleza mientras duermo.
Tu pelos es la luna

Black Anemones
Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
your hair is the moon

Black Anemones *cont'd*

de un mar contado en silencio.
Caminas con leones plateados
y me esperas, separas
en el fondo alfombra
cubierta de tristeza
bordada por ti
en una simetría feroz
que une con hilo,
seda persa,
los pinos y los hipogrifos.
Me dices ciega,
me tocas los ojos
con anémonas negras.
Arácnida, voy hilando,
del ovillo en mi vientre,
tejiendo por los ojos,
rocío de llamas
en el telaraña.

Black Anemones *cont'd*

of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pine trees and the griffins.
You call me blind,
you touch my eyes
with black anemones.
I am a spider that keeps spinning
from the spool in my womb,
weaving through eyes
the dew of flames
on the web.

Sombraventadora

Desnuda,
feroz hasta la cintura
donde llega la hierba,
siembra fuerte,
me peino con dientes sol
en la soledad,
la tierra día.
Ondeante bruma,
el pelo húmedo
se ha enredado,
arrullado
en mi muerte.
La lucha de brazo
armados
con peines contra el sueño
cascadea en semillas,
luz
cayendo sobre mi vientre.
Mientras se seca lo oscuro
a mis pies fuego,
la melena hembra,
suelta,
despierta,
corona en llamas
de la sombraventadora.

Shadowinnower

Naked,
fierce to the waist
where the grass flows,
strong sowing,
I comb my hair with sun teeth
in solitude,
the earth's day.
A rolling fog,
my damp hair
is tangled.,
cradled
in my death.
The battle of arms
armed
with combs against sleep
tumbles in seeds,
light
falling on my belly.
While the dark dries
at my fire feet
my female mane,
loosened,
awakes,
a crown in flames
for the shadowinnower.

Ravel, ***Histoires naturelles***
Text by Jules Renard (1864-1910)

Le Paon

Il va sûrement se marier aujourd'hui.

Ce devait être pour hier.
En habit de gala, il était prêt.

Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.

Glorieux, il se promène
avec une allure de prince indien
et porte sur lui les riches présents
d'usage.

L'amour avive l'éclat de ses couleurs
et son aigrette tremble comme
une lyre.

La fiancée n'arrive pas.

Il monte au haut du toit
et regarde du côté du soleil.

Il jette son cri diabolique:

Léon! Léon!

C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir et personne ne
répond.
Les volailles habituées
ne lèvent même point la tête.
Elles sont lasses de l'admirer.
Il redescend dans la cour,
si sûr d'être beau
qu'il est incapable de rancune.

Son mariage sera pour demain.

Et, ne sachant que faire
du reste de la journée,
il se dirige vers le perron.
Il gravit les marches,
comme des marches de temple,
d'un pas officiel.

The Peacock

He will certainly be married today.

It was to be yesterday.
All dressed up, he was ready.

He was waiting for his fiancée.
She did not come.
She cannot be long.

Glorious, he walks
with the allure of an Indian prince
and carries on himself the usual rich
presents.

Love heightens the brilliance of his
colors
and his crest quivers like a lyre.

His fiancée does not arrive.

He climbs to the rooftop
and looks toward the sun.

He sounds his diabolical cry:

Léon! Léon!

This is how he calls his fiancée.
He sees nothing coming, and nobody
answers.
The chickens, inured to this,
do not even raise their heads.
They are tired of admiring him.
He goes back down into the courtyard,
so sure of his own handsomeness
that he is incapable of rancor.

His wedding will be tomorrow.

And, not knowing what to do
for the rest of the day,
he heads for the flight of steps.
He climbs the steps
like the steps of a temple,
with an officious tread.

Le Paon *cont'd*

Il relève sa robe à queue
toute lourde des yeux
qui n'ont pu se détacher d'elle.

Il répète encore une fois la cérémonie.

The Peacock

He takes off his robe with its train,
heavy with eyes
that cannot detach themselves.

He repeats the ceremony one more time.
—Translated by Conor McDonald

Le Grillon

C'est l'heure où, las d'errer,
l'insecte nègre revient de promenade
et répare avec soin le désordre de son domaine.

D'abord il ratisse ses étroites allées de sable.

Il fait du bran de scie qu'il écarte
au seuil de sa retraite.

Il lime la racine de cette grande herbe
propre à le harceler.

Il se repose.

Puis il remonte sa minuscule montre.

A-t-il fini? Est-elle cassée?
Il se repose encore un peu.

Il rentre chez lui et ferme sa porte.

Longtemps il tourne sa cléf
dans la serrure délicate.

Et il écoute:

Point d'alarme dehors.

Mais il ne se trouve pas en sûreté.

Et comme par une chaînette
dont la poulie grince,
il descend jusqu'au fond de la terre.

On n'entend plus rien.

Dans la campagne muette,
les peupliers se dressent comme des
doigts en l'air et désignent la lune.

The Cricket

This is the hour when,
Tired of wandering, the brown insect
returns from his outing and carefully tidies
the disorder of his home.

First he rakes his narrow sandy paths.

He makes some sawdust which he spreads
on the threshold of his retreat.

He files the root of this tall grass
likely to annoy him.

He rests.

Then, he rewinds his tiny watch.

Has he finished? Is it broken?
He rests again for a moment.

He goes inside and shuts the door.

For a long time he turns the key
in the delicate lock.

And he listens:

Not a sound outside.

But he does not feel safe.

And as though by a little chain of which
the pulley grates, he lets himself down
deep into the earth.

Nothing more to be heard.

In the silent countryside,
the poplars rise like fingers in the air
pointing at the moon.
—Translated by Tammy Coil

Le Cygne

Il glisse sur le bassin, comme un traîneau blanc,
de nuage en nuage. Car il n'a faim que des nuages floconneux
qu'il voit naître, bouger, et se perdre dans l'eau.

C'est l'un d'eux qu'il désire. Il le vise du bec,
et il plonge tout à coup son col vêtu de neige.

Puis, tel un bras de femme sort d'une manche, il retire.

Il n'a rien.

Il regarde: les nuages effarouchés ont disparu.

Il ne reste qu'un instant désabusé,

car les nuages tardent peu à revenir, et,

là-bas, où meurent les ondulations de l'eau,
en voici un qui se reforme.

Doucement, sur son léger coussin de plumes,
le cygne rame et s'approche...

Il s'épuise à pêcher de vains reflets,

et peut-être qu'il mourra, victime de cette illusion,
avant d'attraper un seul morceau de nuage.
Mais qu'est-ce que je dis?

Chaque fois qu'il plonge, il fouille du bec
la vase nourrissante et ramène un ver.

Il engraisse comme une oie.

The Swan

He glides upon the pond, like a white sleigh,
from cloud to cloud. For he is only hungry for the fleecy clouds
that he sees born, move, and disappear in the water.

He desires one of the clouds. He aims with his beak,
and he plunges suddenly, his neck clad with snow.

Then, like a woman's arm emerging from a sleeve, he pulls it out.

He doesn't have anything.

He looks: the coy clouds have disappeared.

He remains disenchanted only for a moment,
for the clouds don't take long to reappear, and,
over there, where the water's undulations die,
here's one which forms again.

Softly, on his light cushion of feathers,

the swan paddles and approaches...

He exhausts himself fishing for vain reflections,
and perhaps he will die, a victim of this illusion,
before catching a single morsel of cloud.

But what am I saying?

Every time he plunges, he digs his beak in the nourishing mud and retrieves a worm.

He is getting as fat as a goose.

—Translated by Conor McDonald

Le martin-pêcheur

Ça n'a pas mordu, ce soir,
mais je rapporte une rare émotion.

Comme je tenais ma perche de ligne tendue,
un martin-pêcheur est venu s'y poser.

Nous n'avons pas d'oiseau plus éclatant.
Il semblait une grosse fleur bleue
au bout d'une longue tige.
La perche pliait sous le poids.
Je ne respirais plus, tout fier d'être pris

pour un arbre par un martin-pêcheur.

Et je suis sûr qu'il ne s'est pas envolé de peur,
mais qu'il a cru qu'il ne faisait que passer
d'une branche à une autre.

The Kingfisher

Not a bite this evening,
but I had a thrilling experience

As I held out my fishing rod,

a kingfisher came and perched on it.

There is no bird more brilliant.
He seemed like a big blue flower
on the end of a long stem.
The rod bent under the weight.
I held my breath, quite proud to be mistaken
for a tree by a kingfisher

And I am sure that he did not fly away out of fear,
but believed that he was only passing

from one branch to another.
—Translated by Tammy Coil

Le Pintade

C'est la bossue de ma cour.
Elle ne rêve que plaies à cause de sa bosse.

Les poules ne lui disent rien :
Brusquement, elle se précipite et les harcèle.

Puis elle baisse sa tête, penche le corps,

et, de toute la vitesse de ses pattes maigres,
elle court frapper, de son bec dur,
juste au centre de la roue d'une dinde.

Cette poseuse l'agaçait.

Ainsi, la tête bleuie, ses barbillons à vif,

cocardière, elle rage du matin au soir.

Elle se bat sans motif,
peut-être parce qu'elle s'imagine
toujours qu'on se moque de sa taille,
de son crâne chauve et de sa queue basse.

Et elle ne cesse de jeter un cri discordant
qui perce l'aire comme un pointe.

Parfois elle quitte la cour et disparaît.

Elle laisse aux volailles pacifiques
un moment de répit.
Mais elle revient plus turbulente et plus criarde.
Et, frénétique, elle se vautre par terre.

Qu'a-t'elle donc?

La sournoise fait une farce.

The guinea-fowl

She is the hunchback of my yard.
She only dreams of afflictions because of her hump.

The hens do not speak to her:
Abruptly, she rushes and harasses them.

Then she lowers her head, ducks her body,
and with all the speed of her skinny legs,

she strikes quickly with her hard beak
at a turkey, right in the center of its tail.

That poseur irritates her.

Then, with her blue head, her plumage flared,
defensively, she rages from morning to night.

She fights without reason,
perhaps because she imagines
she is always being mocked for her size,
for her bald head, and her low tail.

And she does not stop sounding a discordant cry
that pierces the air like a needle.

Sometimes she leaves the yard and disappears.
She allows the peaceful hens
a moment of respite.
But she returns more turbulently and more shrill.
And frenetically, she sprawls out on the ground.

What's wrong with her?

The sneaky thing is making a joke.

continues...

Le Pintade *cont'd*

Elle est allée pondre son oeuf à la campagne.

Je peux le chercher si ça m'amuse.

Et elle se roule dans la poussière comme une bossue.

The guinea-fowl *cont'd*

She went away to lay an egg in the country.

I can look for it, if I like.

And she rolls around in the dust like a hunchback.

—Translated by Conor McDonald

Britten, **Folksong Arrangements**

At the mid-hour of night

At the mid hour of night when stars are weeping, I fly
To the lonely vale we lov'd when life shone warm in thine eye;
And I think that if spirits can steal from the region of air,
To revisit past scenes of delight; thou wilt come to me there,
And tell me our love is remembered e'en in the sky.

Then I'll sing the wild song, which once 'twas rapture to hear,
When our voices, both mingling, breathed like one on the ear,
And, as Echo far off thro' the vale my sad orison rolls,
I think, oh my Love! 'tis thy voice from the kingdom of souls
Faintly answering still the notes which once were so dear!
—Anonymous

The Plough Boy

A flaxen-headed cowboy, as simple as may be,
And next a merry plough-boy, I whistled o'er the lea;
But now a saucy footman I strut in worsted lace,
And soon I'll be a butler, and whey my jolly face.

When steward I'm promoted I'll snip the tradesmen's bill,
My master's coffers empty, my pockets for to fill.
When lolling in my chariot so great a man I'll be,
You'll forget the little plough-boy who whistled o'er the lea.

I'll buy votes at elections, and when I've made the pelf,
I'll stand poll for the parliament, and then vote in myself.
Whatever's good for me, sir, I never will oppose:
When all my ayes are sold off, why then I'll sell my noes.

I'll joke, harangue and paragraph, with speeches charm the ear,
And when I'm tired on my legs, then I'll sit down a peer.
In court or city honour so great a man I'll be,
You'll forget the little plough-boy who whistled o'er the lea.
—Anonymous

Sally in our Alley

Of all the girls that are so smart
There's none like Pretty Sally;
She is the darling of my heart
And lives in our alley.
There's ne'er a lady in the land
That's half so sweet as Sally;
She is the darling of my heart
And lives in our alley.

Of all the days within the week,
I dearly love but one day,
And that's the day that comes between
A Saturday and Monday,
For then I'm dressed all in my best,
To walk abroad with Sally;
She is the darling of my heart
And lives in our alley.

When she is by I leave my work,
I love her so sincerely:
My master comes like any Turk
And bangs me most severely:
But let him bang his bellyful
I'll bear it all for Sally;
She is the darling of my heart
And lives in our alley.

My master carries me to Church
And often I am blamed
Because I leave him in the lurch
As soon as text is named;
I leave the Church in sermon-time
And slink away to Sally;
She is the darling of my heart
And lives in our alley.

My master and the neighbors all
Make game of me and Sally,
And, but for her, I'd better be
A slave and row a galley;
But when my seven long years are out,
O then I'll marry Sally;
O then we'll wed and then we'll bed,
But not in our alley.
—Henry Carey (1687-1743)

How sweet the answer (*The wren*)

How sweet the answer Echo makes
To music at night;
When, rous'd by lute, or horn, she wakes,
And far away, o'er lawns and lakes,
Goes answering light.

Yet love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star,
Or horn, or lute, or soft guitar,
The songs repeat.

'Tis when the sigh, in youth sincere,
And only then –
The sigh, that's breath'd for one to hear,
Is by that one, that only dear,
Breath'd back again.
—*Thomas Moore (1779-1852)*

Come you not from Newcastle?

Come you not from Newcastle?
Come you not there away?
Oh, met you not my true love,
Riding on a bonny bay?

Why should I not love my love?
Why should not my love love me?
Why should I not speed after her,
Since love to all is free?
—*Anonymous*

La belle est au jardin d'amour

La belle est au jardin d'amour,
La belle est au jardin d'amour.
Il y a un mois ou cinq semaines.

Laridondon, laridondaine.

Son père la cherche partout,
Son père la cherche partout.
Son amoureux qui est en peine.
Laridondon, laridondaine.

"Berger berger, n'as tu point vu,
Berger, berger, n'as tu point vu.
Passer ici celle que j'aime?"
Laridondon, laridondaine.

"Elle est là-bas dans ce vallon,
Elle est là-bas dans ce vallon,
A un oiseau conte ses peines."
Laridondon, landondaine.

Le bel oiseau s'est envolé,
Le bel oiseau s'est envolé,
Et le chagrin bien loin emmène.
Laridondon, laridondaine.
—Anonymous

Beauty is in the garden of love

Beauty is in the garden of love,
Beauty is in the garden of love,
And has been there for a month, or five weeks.
Laridondon, laridondaine.

Her father searches for her everywhere,
Her father searches for her everywhere,
Her lover is in torment.
Laridondon, laridondaine.

"Shepherd, shepherd, have you not seen,
Shepherd, shepherd, have you not seen,
The girl I love passing by here?"
Laridondon, laridondaine.

"She is down in that valley,
She is down in that valley,
Recounting her sorrows to a bird."
Laridondon, laridondaine.

The lovely bird has flown,
The lovely bird has flown,
Bringing sorrow with it, far away.
Laridondon, laridondaine.
—Translated by Isaiah Bell

Eho! Eho!
Eho! Eho! Eho!
Les agneaux vont aux plaines.
Eho! Eho! Eho!
Et les loups vont aux bois.

Tant qu'aux bords des fontaines
Ou dans les frais ruisseaux,
Les blancs moutons s'y baignent,
Y dansant au préau.

Eho! Eho! Eho! ...

Mais queuq'-fois par vingtaine
Y s'éloign' des troupeaux,
Pour aller sous les chênes,
Aux herbages nouveaux.

Eho! Eho! Eho! ...

Et les ombres lointaines
Leur-z'y cach' leurs bourreaux,
Malgré leurs plaintes vaines,
Les loups mang'-les agneaux.

Eho! Eho! Eho! ...

T'es mon agneau, ma reine.
Les grand' vill' c'est le bois,
Par ainsi Madeleine,
T'en vas pas loin de moi!

Eho! Eho! Eho! ...
—Anonymous

Eho! Eho!
Eho! Eho! Eho!
The lambs go to the plains.
Eho! Eho! Eho!
And the wolves go to the woods.

While at the edges of the fountains
Or in the cool streams,
The white sheep bathe,
Dancing there in the meadow.

Eho! Eho! Eho! ...

But sometimes by the score
They stray from the herd
To go under the oaks
To the new pastures.

Eho! Eho! Eho! ...

And the distant shadows
Hide their executioners.
Despite their futile cries,
The wolves devour the lambs.

Eho! Eho! Eho! ...

You are my lamb, my queen.
The big city is the wood,
So Madeleine,
Do not stray far from me!

Eho! Eho! Eho! ...
—Translated by Andrew Fuchs

The Salley Gardens

Down by the Salley gardens my love and I did meet,
She passed the Salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree,
But I being young and foolish with her did not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand;
She bid me take life easy as the grass grows on the weirs,
But I was young and foolish, and now am full of tears.
—W.B. Yeats (1865-1939)

The last rose of summer

(Words by Thomas Moore, tune by Sir John Stevenson, 1761-1833)

'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rosebud is nigh
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go, sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie senseless and dead.

So soon may I follow,
When friendships decay,
And from Love's shining circle
The gems drop away!
When true hearts lie wither'd.
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?
—Thomas Moore (1779-1852)

Upcoming Events of the Tanglewood Music Center

♪ **Saturday, July 6, 6pm**
Prelude Concert
Works by BRAHMS and HINDEMITH

Sunday, July 7, 10am
Chamber Music
Works by HEADRICK, MOZART, and others

♪ **Monday, July 8, 6pm**
Piano Prelude

Monday, July 8, 8pm
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

Wednesday, July 10, 8pm
Vocal Concert
Works by TMC Composition Fellows

♪ **Saturday, July 13, 6pm**
Prelude Concert
Works by BARBER, DAHL and STRAVINSKY

Sunday, July 14, 10am
Chamber Music
Works by BERG, BRITTEN, and others

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, JULY 6, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Paul Hindemith
(1895-1963)

Sonata for Two Pianos, Four Hands (1942)

I. Bells
II. Allegro
III. Canon
IV. Recitative
V. Fugue

ANDREW HSU, PIANO
KATHERINE DOWLING, PIANO*

Robert Schumann
(1810-1856)

Kerner Lieder, Op. 35 (1840)

I. Lust der Sturmnacht +
II. Stirb, Lieb' und Freud'! +
III. Wanderlied +
IV. Erstes Grün ^
V. Sehnsucht nach der Waldgegend ^
VI. Auf das Trinkglas eines verstorbenen Freundes ^
VII. Wanderung +
VIII. Stille Liebe +
IX. Frage +
X. Stille Tränen ^
XI. Wer machte dich so krank? ^
XII. Alte Laute ^

STEVEN EDDY, BARITONE ^
NATHAN WYATT, BARITONE +
YU GYUNG KIM, PIANO ^
WEI-HAN WU, PIANO +

*New Fromm Player

Johannes Brahms
(1833-1897)

Variations on a Theme of Robert Schumann, Op. 23 (1861)

Thema. Leise und innig
Var. I. L'istesso Tempo. Andante molto moderato
Var. II.
Var. III.
Var. IV.
Var. V. Poco più animato
Var. VI. Allegro non troppo
Var. VII. Con moto. L'istesso tempo
Var. VIII. Poco più vivo
Var. IX.
Var. X. Molto moderato, alla marcia

XIAOHUI YANG, PIANO
ALEX PEH, PIANO

The coaches for this concert include TMC Faculty Members Ignat Solzhenitsyn (Hindemith, Brahms), Alan Smith (Schumann), Kenneth Griffiths (Schumann)

TEXTS AND TRANSLATIONS

Schumann, ***12 Gedichte von Justinus Kerner,*** Text by Justinus Kerner (1786-1862)
Songs I-III and VII-IX Trans. by Nathan Wyatt
Songs IV-VI and X-XII Trans. by Steven Eddy

I. LUST DER STURMNACHT
Wenn durch Berg und Tale draußen
Regen schauert, Stürme brausen,
Schild und Fenster hell erklirren,
Und in Nacht die Wandrer irren,
Ruht es sich so süß hier innen,
Aufgelöst in selges Minnen;
All der goldne Himmelsschimmer
Flieht herein ins stille Zimmer:
Reiches Leben, hab Erbarmen!
Halt mich fest in linden Armen!
Lenzesblumen aufwärts dringen,
Wölklein ziehn und Vöglein singen,
Ende nie, du Sturmnacht wilde
Klirrt, ihr Fenster, schwankt, ihr Schilde,
Bäumt euch, Wälder, braus, o Welle,
Mich umfängt des Himmels Helle!

I. JOY OF A STORMY NIGHT
When outside over hill and valley
rain showers, storms roar,
sign and window loudly rattle,
and at night travelers go astray,
to rest here inside is so sweet
dissolved in blissful love;
all the Heaven's golden gleam
escapes into this quiet room:
Rich life, have mercy!
Hold me fast in gentle arms!
Spring-flowers burst upward,
little clouds pass by and birds sing,
Never end, you wild stormy night
crash, you windows, shake, you signs,
rear up, forests, roar, oh wave
I am embraced by heaven's bright light!

II. Stirb', Lieb' und Freud'
Zu Augsburg steht ein hohes Haus,
Nah' bei dem alten Dom,
Da tritt am hellen Morgen aus
Ein Mägdelein gar fromm;
Gesang erschallt,
Zum Dome wallt,
Die liebe Gestalt.

Dort vor Marias heilig Bild
Sie betend niederkniet,
Der Himmel hat ihr Herz erfüllt,
Und alle Weltlust flieht:
"O Jungfrau rein!
Laß mich allein
Dein eigen sein!"

Alsbald der Glocken dumpfer Klang
Die Betenden erweckt,
Das Mägdlein wallt der Hall' entlang,
Es weiß nicht was es trägt;
Am Haupte ganz
Von Himmelsglanz
Einen Lilienkranz.

Mit staunen schauen all' die Leut'
Dies Kränzlein licht im Haar.
Das Mägdlein aber wallt nicht weit,
Tritt vor den Hochaltar:
"Zur Nonne weiht
Mich arme Maid!
Stirb, Lieb' und Freud'!"

Gott, gib, dass dieses Mägdelein
Ihr Kränzlein friedlich trag,
Es ist die Herzallerliebste mein,
Bleibt's bis zum jüngsten Tag.
Sie weiß es nicht,
Mein Herz zerbricht,
Stirb, Lieb' und Licht!

II. Die, love and joy!
In Augsburg stands a lofty house,
by the old cathedral,
and into the bright morning
steps a pious maiden;
Hymns ring out,
to the cathedral goes
the lovely figure.

There before Mary's sacred image
she kneels to pray,
Heaven has filled her heart,
and all earthly joy flees:
"O Virgin pure!
Let me be
Yours alone."

As soon as the muffled bells
call the worshippers,
down the aisle walks the maiden,
she knows not what she wears;
upon her head
all Heavenly bright
a lily wreath.

With astonishment all the people behold
this wreath of light in her hair.
The maiden however goes not far,
to the high altar she steps:
"Make me a nun
poor maid that I am!
Die, love and joy"

God, grant, that this maiden
wear her crown in peace,
she is my heart's beloved,
and will remain so until Judgment Day.
She knows it not,
that my heart breaks,
Die, love and light!

III. Wanderlied

Wohlauf! noch getrunken
Den funkelnden Wein!
Ade nun, ihr Lieben!
Geschieden muß sein.
Ade nun, ihr Berge,
Du väterlich Haus!
Es treibt in die Ferne
Mich mächtig hinaus.

Die Sonne, sie bleibet
Am Himmel nicht stehn,
Es treibt sie durch länder
Und Meere zu gehn.
Die Woge nicht haftet
Am einsamen Strand,
Die Stürme, sie brausen
Mit Macht durch das Land.

Mit eilenden Wolken
Der Vogel dort zieht
Und singt in der Ferne
Ein heimatlich Lied.
So treibt es den Burschen
Durch Wälder und Feld,
Zu gleichen der Mutter,
Der wandernden Welt.

Da grüßen ihn Vögel
Bekannt überm Meer,
Sie flogen von Fluren
Der Heimat hierher;
Da duften die Blumen
Vertraulich um ihn,
Sie trieben vom Lande
Die Lüfte dahin.

Die Vögel, die kennen
Sein väterlich Haus.
Die Blumen einst pflanzt' er
Der Liebe zum Strauß,
Und Liebe, die folgt ihm,
Sie geht ihm zur Hand:
So wird ihm zur Heimat
Das ferneste Land.

III. Travel Song

Come! One more drink of
Sparkling wine!
Farewell now, you loved ones!
It's time to part.
Farewell now, you mountains,
you paternal house!
I've a strong urge
to journey far..

The sun, does not stand still
in the sky,
it is forced to go
over land and sea.
The wave does not cling
to the lonely shore.
The storms roar
with might over the land.

With hurrying clouds
there the bird flies
and sings in a distant land
a song of its home.
So the young man is driven
through woods and field,
to resemble his mother,
the wandering world.

Familiar birds greet him,
over the sea,
They flew from meadows
of the homeland hither;
and the scent of
familiar flowers,
carried from the homeland
by the breezes thither.

The birds, who know
his paternal house.
The flowers he once planted
for the beloved's bouquet,
and love, which follows him,
is always at hand:
so the furthest land becomes
his homeland.

IV. Erstes grün

Du junges Grün, du frisches Gras!
Wie manches Herz durch dich genas,

Das von des Winters Schnee erkrankt,
O wie mein Herz nach dir verlangt!

Schon brichst du aus der Erde Nacht,

Wie dir mein Aug' entgegen lacht!
Hier in des Waldes stillem Grund
Drück' ich dich, Grün, an Herz und Mund.

Wie treibt's mich von den Menschen fort!
Mein Leid, das hebt kein Menschenwort,

Nur junges Grün ans Herz gelegt,
Macht, daß mein Herze stiller schlägt.

IV. First green

You youthful green, you fresh grass!
How many hearts have recovered through you
After falling ill from winter's snow,
O, how my heart longs for you!

Already you break forth from Earth's night;
How my eyes laugh towards you!
Here in these woods' silent depths
I press you, green, to my heart and my mouth.

How I'm driven out by humanity!

My sorrow can be lifted by no human word,
Only young grass lying on my heart
Makes my heart beat more calmly.

V. Sehnsucht nach der Waldgegend

Wär' ich nie aus euch gegangen,
Wälder, hehr und wunderbar!
Hieltet liebend mich umfangen
Doch so lange, lange Jahr'.

Wo in euren Dämmerungen
Vogelsang und Silberquell,
Ist auch manches Lied entsprungen
Meinem Busen, frisch und hell.

Euer Wogen, euer Hallen,
Euer Säuseln nimmer müd',
Eure Melodien alle
Weckten in der Brust das Lied.

Hier in diesen weiten Triften
Ist mir alles öd' und stumm,
Und ich schau' in blauen Lüften
Mich nach Wolkenbildern um.

Wenn ihr's in den Busen zwinget,
Regt sich selten nur das Lied;
Wie der Vogel halb nur singet,
Den von Baum und Bach man schied.

V. Longing for the woodlands

Would I had never left you,
Sublime and wonderful forests!
You held me in your loving embrace
For so many long, long years.

Where, in your twilight,
Your birdsong and silvery streams,
Many songs blossomed
From my bosom, fresh and bright.

Your motions, your echoes,
Your never-silenced whispers,
Your melodies all
Awoke the song in my breast.

Here in these wide pastures
Everything seems desolate and mute,
And I look up into the blue sky
For shapes in the clouds.

Whereas you enticed a song in my bosom,
Now it seldom stirs,
Just as a bird sings half-heartedly
When it is parted from tree and brook.

VI. Auf das Trinkglas eines verstorbenen Freundes

Du herrlich Glas, nun stehst du leer,
Glas, das er oft mit Lust gehoben;
Die Spinne hat rings um dich her
Indes den düstren Flor gewoben.

Jetzt sollst du mir gefüllet sein
Mondhell mit Gold der deutschen Reben!
In deiner Tiefe heil'gen Schein
Schau' ich hinab mit frommem Beben.

Was ich erschau' in deinem Grund
Ist nicht Gewöhnlichen zu nennen.
Doch wird mir klar zu dieser Stund',
Wie nichts den Freund vom Freund kann trennen.

Auf diesen Glauben, Glas so hold!
Trink' ich dich aus mit hohem Mute.
Klar spiegelt sich der Sterne Gold,
Pokal, in deinem teuren Blute!

Still geht der Mond das Tal entlang,
Ernst tönt die mitternächt'ge Stunde.
Leer steht das Glas! Der heil'ge Klang
Tönt nach in dem kristallnen Grunde.

VI. To the drinking glass of a departed friend

You lovely glass, you now stand empty,
Glass that he often raised with joy;
The spider has now spun
A somber web around you.

Now you shall be filled for me,
Moonbright with the gold of German grapes!
In your deep sacred luster
I gaze with devout trembling.

What I perceive within your depths
Cannot be told to ordinary men.
But it is clear to me in this hour
That nothing can separate friend from friend.

To these beliefs, glass so lovely,
I drink from you in highest mood.
Clearly shine the gold of the stars,
Chalice, with your precious blood!

Silently the moon moves down the valley,
Gravely tolls the midnight hour.
The glass is empty! The sacred tone
Echoes in its crystal chambers.

VII. Wanderung

Wohlauf und frisch gewandert
ins unbekante Land,
Zerrissen, ach, zerrissen
ist manches teure Band.

Ihr heimatlichen Kreuze
wo ich oft betend lag,
ihr Bäume, ach, ihr Hügel,
O blickt mir segnend nach!

Noch schläft die weite Erde,
Kein Vogel weckt den Hain,
doch bin ich nicht verlassen,
doch bin ich nicht allein;

Denn ach! auf meinem Herzen
trag' ich ihr teures Pfand,
ich fühl's, und Erd' und Himmel
sind innig mir verwandt.

VII. Wandering

Come, and briskly travel
the the unknown land,
Severed, ah, severed
is many a true promise.

You native crucifixes
where I often prayed,
you trees, ah, you hills,
Oh look after me with blessing!

Still sleeps the wide world,
no bird wakes the wood,
but I am not forsaken,
but I am not alone;

For, ah, upon my heart
I wear her dear token,
I feel it and earth and heaven
are within me one.

VIII. Stille Liebe
Könnt ich dich in Liedern preisn
Säng ich dir das längste Lied
Ja, ich würd in allen Weisen
Dich zu singen nimmer müd.

Doch was immer mich betrübte
Ist, dass ich nur immer stumm,
Tragen kann dich, Herzgeliebte,
in des Busens Heiligtum.

Dieser Schmerz hat mich bezwungen,
Dass ich sang dies kleine Lied,
Doch von bitterm Leid durchdrungen,
Dass noch keins auf dich geriet.

IX. Frage
Wärst du nicht, heil'ger Abendschein
Wärst du nicht, sternerhellte Nacht
Du Blütenschmuck! Du üpp'ger
Hain! Und du, Gebirg', voll ernster
Pracht!

Du Vogelsang aus Himmeln hoch!
Du Lied aus voller Menschenbrust,
Wärst du nicht, ach, was füllte noch
in arger Zeit ein Herz mit Lust?

X. Stille Tränen
Du bist vom Schlaf erstanden
Und wandelst durch die Au.

Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoß.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

VIII. Silent Love
If I could praise you in songs
I would sing you the longest song
Yes, I would in all lyrics
never tire to sing your praises.

But what always has troubled me
is, that I always mutely
only am able, heart's-beloved,
to carry you in the shrine of my heart.

By pain am I forced
to sing this little song,
yet I am filled with bitter sorrow
that none to you has yet succeeded.

IX. Question
Were you not, holy evening star!
Were you not, starlit night!
You, adorning blossoms! You lush grove!
And you, mountains, full of solemn
splendor!

You birdsong from high heaven!
You song from a full human heart!
If you were not, ah, what would fill even
In hard times a heart with joy?

X. Silent tears
You have arisen from your sleep
And you are wandering through the
meadow.
There lies over all lands
Heaven's wondrous blue.

While you, without cares,
Slept peacefully,
Heaven, until this morning,
Poured down many tears.

In silent nights
Many often weep in pain,
And in the morning, you would assume
That their hearts would be happy.

XI. Wer machte dich so krank?
Daß du so krank geworden,
Wer hat es denn gemacht?
Kein kühler Hauch aus Norden
Und keine Sternennacht.

Kein Schatten unter Bäumen,
Nicht Glut des Sonnenstrahls,
Kein Schlummern und kein Träumen
Im Blütenbett des Tals.

Daß ich trag' Todeswunden,
Das ist der Menschen Tun;
Natur ließ mich gesunden,
Sie lassen mich nicht ruhn.

XII. Alte Laute
Hörst du den Vogel singen?
Siehst du den Blütenbaum?
Herz! kann dich das nicht bringen
Aus deinem bangen Traum?

Was hör' ich? Alte Laute
Wehmüt'ger Jünglingsbrust,
Der Zeit, als ich vertraute
Der Welt und ihrer Lust.

Die Tage sind vergangen,
Mich heilt kein Kraut der Flur;
Und aus dem Traum, dem bangen,
Weckt mich ein Engel nur.

XI. Who made you so sick?
Who has caused you
To become so sick?
No cool breeze from the north,
And no starry night.

No shade under the trees,
No glow from the sun's rays,
Neither sleep nor dreams
In the valley's flowery bed.

That I bear mortal wounds,
This is the doing of man;
Nature left me healthy,
Man cannot leave me in peace.

XII. Old sounds
Do you hear the birds singing?
Do you see the blossoming tree?
Heart! Can you not bring yourself
Out of your fearful dream?

What do I hear? Old sounds, melancholy,
Coming from the breast of a young man,
From a time when I trusted
The world and its pleasure.

Those days are gone,
No natural herb can heal me;
And from this fearful dream
Only an angel can awaken me.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, JULY 7, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Georges Enescu
(1881-1955)

Dixtuor, Op. 14 (1906)
I. Doucement mouvementé
II. Modérément
III. Allègrement, mais pas trop vif

MASHA POPOVA, FLUTE
FRANCESCO CAMUGLIA, FLUTE
GEOFF SANFORD, OBOE
JOHN UPTON, ENGLISH HORN
BRAD WHITFIELD, CLARINET
JOHN DIODATI, CLARINET
ANDREW BRADY, BASSOON
SEAN MAREE, BASSOON
KEVIN HASELTINE, HORN
DAVID RASCHELLA, HORN

Samuel Headrick
(b. 1952)

Concertante 314: Concerto for Double Bass and an Orchestra of 7 Double Basses (2012)
I. Allegro—Soloist's Recitative—Allegro
II. Elegy

EDWIN BARKER, DOUBLE BASS*
NATE PAER, DOUBLE BASS
MARIYA-ANDONIYA ANDONOVA, DOUBLE BASS
MICHAEL CHIARELLO, DOUBLE BASS
ZAC A. CAMHI, DOUBLE BASS
PAUL CANNON, DOUBLE BASS
IAN HALLAS, DOUBLE BASS
NICHOLAS CATHCART, DOUBLE BASS
ALEXANDRE BLOCH, CONDUCTOR

Tonia Ko
(b. 1988)
(TMC Fellow)

still life crumbles (2012)

MATTHEW LESLIE SANTANA, VIOLIN^
KATHERINE DOWLING, HARPSICHORD^

*BSO Member
^New Fromm Player

Bohuslav Martinů
(1890-1959)

Sextet for Piano and Winds (1929)

I. Preludium
II. Adagio
III. Scherzo (I. Divertimento)
IV. Blues (II. Divertimento)
V. Finale

Alex Peh, piano
Adrian Sanborn, flute
Martha Kleiner, oboe
Samuel Almaguer, clarinet
Jack Peña, bassoon
Andrew Brady, bassoon

INTERMISSION

Francis Poulenc
(1899-1963)

Le travail du peintre (1956)

I. Pablo Picasso
II. Marc Chagall
III. Georges Braque
IV. Juan Gris
V. Paul Klee
VI. Joan Miro
VII. Jacques Villon

David Tinervia, baritone
Bretton Brown, piano

Leoš Janáček
(1854-1928)

Mládi (1924)

I. Allegro
II. Andante Sostenuto
III. Vivace
IV. Allegro Animato

Matthew Roitstein, flute
Geoff Sanford, oboe
Gabriel Campos Zamora, clarinet
Samuel Rothstein, bass clarinet
Joshua Baker, bassoon
Trevor Nuckols, horn

Charles Wuorinen (b. 1938)

Zoe (2012-2013)

Sarah Silver, violin^
Matthew Leslie Santana, violin^
Jocelin Pan, viola^
Elizabeth Oka, viola
Yska Benzakoun, cello
Louise Grévin, cello

Wolfgang Amadeus Mozart (1756-1791)

Serenade No. 12 for Winds, K. 388 (1782)

I. Allegro
II. Andante
III. Menuetto in canone
IV. Allegro

Corbin Stair, oboe
Martha Kleiner, oboe
Gabriel Campos Zamora, clarinet
Samuel Almaguer, clarinet
Jack Peña, bassoon
Joshua Baker, bassoon
Adedeji Ogunfolu, horn
Elyse Lauzon, horn

The caaches for this cancert include TMC Faculty Members Edwin Barker (Headrick), Narman Fischer (Wuorinen), Gregg Henegar (Martinů), Ronan Lefkawitz (Ko), Alan Smith (Poulenc), Richard Svabada (Mazart), Michael Wayne (Janáček), and Michael Winter (Enescu).

^New Fromm Player

Notes on the Program

Samuel Headrick, *Concertante 314*

Samuel Headrick is a composer and professor at Boston University. He received his bachelor's and master's degrees in Composition from the University of North Texas, and his PhD from the Eastman School of Music. His numerous honors include yearly ASCAP PLUS awards since 1986, and his music has been performed at festivals across the United States and internationally. He has also served as Music Director and composer for the Huntington Theatre Company and as guest conductor for the St. Louis Symphony. His work is mostly instrumental, but also encompasses electronic music and vocal works, including an opera.

cantinues...

When Headrick was asked by his colleague Theodore Antoniou to write a piece in memory of John Daverio, a distinguished and beloved music professor at Boston University who tragically lost his life in 2003, he was "humbled, moved, and honored." The resulting *Concertante 314* is truly an expression of love created for and from within the Boston University music community.

The commission was for a daunting total of eight double basses, to be performed by double bass professor Edwin Barker and his seven students. Rather than writing an octet, Headrick was inspired by John Daverio's dedication to teaching to conceptualize a piece for "Master Teacher" and his "talented students"—the "Master Teacher" being the soloist, and his "talented students" the accompanying trio and quartet, as reflected in the title's numbers. In the spirit of learning, it contains many technical challenges that the musicians might not have the opportunity to encounter elsewhere. It premiered at Boston University's Tsai Performance Center on February 1, 2012, conducted by Headrick and with Barker as soloist.

The first of the two movements has a brief recitative-like opening, followed by the main body, an allegro with many abrupt starts and stops. It leads directly into the expressively lyrical second movement, called "Elegy," which is carried by a moving melody from the soloist. Its title encapsulates the sense that this is, as Headrick wrote, "at least a small step towards coming to terms with the fact that our dear friend, colleague, and role model, John Daverio, is no longer physically with us."

—Pamela Feo

Tonia Ko, *Still Life Crumbles*

Tonia Ko was born in Hong Kong and raised in Honolulu, Hawaii. She studied composition at the Eastman School of Music and Indiana University, and is currently pursuing a DMA at Cornell University. Ko is the three-time winner of the Louis Lane Prize and was awarded the 2013 Charles Ives Scholarship from the American Academy of Arts and Letters. She has also received recognition from numerous international competitions, and her music has been featured in festivals across the United States as well as in Asia and Europe. Ko is also a visual artist, currently exploring the connections between the processes of composing and drawing.

Of *Still Life Crumbles* the composer writes:

> Upon my arrival at Cornell University in the summer of 2012, I was introduced to the school's impressive collection of historical keyboards, including harpsichords and fortepianos as well as unique instruments manufactured before the standardized piano as we know it today. I immediately wanted to take advantage of this collection, being particularly drawn to the harpsichord's brittle sound quality. At the same time, I encountered a whimsical, yet bittersweet moment in the

closing lines of Amy Lowell's 1915 poem *Aliens*: "And while I laugh/My spirit crumbles at their teasing touch." The imagery of these lines seemed to be the ideal sonic inspiration for a violin-harpsichord duo. *Still Life Crumbles* was completed that October and premiered in Cornell's Barnes Hall Auditorium.

I was particularly interested in integrating the instruments timbrally, rather than showing off their obvious contrasts. The opening gesture, featuring the harpsichord's buff stop, is at first punctuated by pizzicato in the violin. As the music develops, the two instruments engage in an intimate dialogue that constantly overlaps. Brief monologues for the violin offer some respite from the close relationship of the duo. The harpsichord writing engages all the stops of the instrument, allowing me to construct a dramatic arch for the piece—the relaxed, muted sound at the beginning transforms gradually into the bright, energetic middle section. The musical gestures of this piece continuously crumble and splinter in various ways, ultimately resembling the unpredictable rustling of autumn leaves in the wind.—TK

Charles Wuorinen, *Zoe*

Eminent American composer Charles Wuorinen's extensive catalogue covers a wide variety of genres, including operas in collaboration with Salman Rushdie and Annie Proulx. Many "firsts" have peppered his prolific career: in 1984 he was the first composer commissioned by the Cleveland Orchestra under Christoph von Donhanyi, and in 1996 he was the first to compose for Michael Tilson Thomas's New World Symphony. The Boston Symphony Orchestra commissioned his Fourth Piano Concerto and his Eighth Symphony, Theologoumena, both premiered under James Levine's direction. In 1970 he was the youngest composer, to date, to win the Pulitzer Prize, and his numerous other awards and honors include the MacArthur Fellowship. Wuorinen co-founded the Group for Contemporary Music in 1962, dedicated to the promotion of new music. He has also served on university faculties across the United States, and is active as a performer, pianist, and conductor. He has been a faculty member of the Tanglewood Music Center on several occasions and in 2011 directed the Festival of Contemporary Music, during which his TMC-commissioned cantata It Happens Like This received its world premiere performance.

Of *Zoe* the composer writes:

I wrote ZOE in the fall of 2012 to commemorate a much-loved cat of the same name. She was a complex and sophisticated animal who despite her many achievements never allowed her role as head-of-household to go to her head—indeed she was hardly aware of it. Because she was so expressive it seemed natural to cast her memorial as a string sextet, in which each of the three pairs of instruments function essentially as a single instrument.—CW

Wolfgang Amadeus Mozart, Serenade No. 12 in C Minor, K. 388

Mozart's Serenade No. 12 in C minor, K. 388, is a somewhat puzzling work. Little information remains to place it in context, although it is generally conjectured to have been written in 1782, making it one of Mozart's last serenades and concurrent with his early success in Vienna with his opera *The Abduction from the Seraglio.* Its commission and performance, however, remain a mystery.

Serenades, played by *Harmonie* or wind-instrument ensembles, were a popular form of light entertainment among the wealthy classes in the 18th century. They were meant to be unobtrusive, pleasant pieces to provide ambiance for noblemen and their guests at garden parties. It is therefore surprising when the opening notes of Mozart's *Serenade No. 12* reveal his choice of C minor, a dark key which he often reserved for intense, dramatic works. In its form, too, he abandons the typical serenade structure of several sections in favor of a four movement form. Its symphonic structure and seriousness make it questionable as to whether it was ever even intended for performance in a typical serenade setting. It is possible that Mozart meant to use the material for a different type of piece altogether; in 1788, he did in fact transcribe it as the String Quartet in C minor, K. 406.

The opening C minor arpeggio sets the tone for the dramatic first movement. The lyrical Andante is a soothing interlude, with its theme gently growing from the clarinet. In the third movement, Mozart skillfully crafts a canon in the Minuet theme, followed by a canon in inversion for bassoons and oboes only in the Trio. The level of contrapuntal ingenuity is again atypical of a serenade. The last movement's spirited variations start out in a somber tone, but in one final twist, the coda leads to C major, ending this dark serenade in a lighter key after all.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

Poulenc, ***Le travail du peintre*** *(The work of the painter)*
Text by Paul Eluard (1895-1952), Translated by David Tinervia

Pablo Picasso (1881-1973)	**Pablo Picasso**
Entoure ce citron de blanc d'oeuf informe	Surround this lemon with formless egg white
Enrobe ce blanc d'oeuf d'un azur souple et fin	Coat this egg white with a supple delicate blue
La ligne droite et noire a beau venir de toi	The straight black line surely comes from you
L'aube est derrière ton tableau	The dawn is behind your picture
Et des murs innombrables croulent	And innumerable walls crumble
Derrière ton tableau et toi l'oeil fixe	Behind your picture and you your eyes fixed
Comme un aveugle comme un fou	Like a blind man like a madman
Tu dresses une haute épée vers le vide	You put a tall sword in the emptiness
Une main pourquoi pas une seconde main	A hand, why not a second hand
Et pourquoi pas la bouche nue comme une plume	And why not a nude mouth like a quill
Pourquoi pas un sourire et pourquoi pas des larmes	Why not a smile and why not tears
Tout au bord de la toile où jouent les petits clous	On the edge of the canvas where the little nails play
Voici le jour d'autrui laisse aux ombres leur chance	This is the day of others who leave their fortune to the shadows
Et d'un seul movement des paupières renonce.	And with a single movement of the eyelids renounce.

Marc Chagall (1887-1985)
Ane ou vache coq ou cheval
Jusqu'à la peau d'un violon
Homme chanteur un seul oiseau
Danseur agile avec sa femme

Couple trempé dans son printemps

L'or de l'herbe le plomb du ciel
Séparés par les flammes bleues
De la santé de la rosée
Le sang s'irise le coeur tinte

Un couple le premier reflet

Et dans un souterrain de neige
La vigne opulente dessine
Un visage aux lèvres de lune
Qui n'a jamais dormi la nuit.

Marc Chagall
Ass or cow cock or horse
Even the skin of a violin
Singing man a single bird
Agile dancer with his wife

Couple steeped in their springtime

Gold of the grass lead of the sky
Separated by the blue flames
Of health of dew
The blood grows iridescent the heart rings

A couple's first reflection

And in a subterranean cavern of snow
The opulent vine delineates
A face with moon-lips
Which has never slept at night.

Georges Braque (1882-1963)
Un oiseau s'envole
Il rejette les nues comme un voile inutile,
Il n'a jamais craint la lumière,
Enfermé dans son vol
Il n'a jamais eu d'ombre.

Coquilles des moissons brisées par le soleil.
Toutes les feuilles dans les bois disent oui,
Elles ne savent dire que oui,
Toute question, toute réponse
Et la rosée coule au fond de ce oui.

Un homme aux yeux légers décrit le ciel d'amour.
Il en rassemble les merveilles
Comme des feuilles dans un bois,
Commes des oiseaux dans leurs ailes
Et des hommes dans le sommeil.

Georges Braque
A bird flies away
It rejects the clouds like a useless veil,
It has never feared the light,
Enclosed in its flight
It has never had a shadow.

Husks of harvest grains split by the sun.

All the leaves in the woods say "yes,"

The can say nothing but yes,
Every question, every response
And the dew flows in the depth of this "yes."

A man with gentle eyes describes a heaven of love.
He gathers its wonders
Like leaves in a forest,
Like birds on their wings
And men asleep.

Juan Gris (1887-1927)
De jour merci de nuit prends garde
De douceur la moitié du monde
L'autre montrait rigueur aveugle

Aux veines se lisait un présent sans merci
Aux beautés des contours l'espace limité
Cimentait tous les joints des objets familiers

Table guitare et verre vide
Sur un arpent de terre pleine
De toile blanche d'air nocturne

Table devait se soutenir
Lampe rester pépin de l'ombre
Journal délaissait sa moitié

Deux fois le jour deux fois la nuit
De deux objets un double objet
Un seul ensemble à tout jamais

Paul Klee (1879-1940)
Sur la pente fatale, le voyageur profite
De la faveur du jour, verglas et sans cailloux,
Et les yeux bleus d'amour, découvre sa saison
Qui porte à tous les doigts de grands astres en bague.

Sur la plage la mer a laissé ses oreilles
Et le sable creusé la place d'un beau crime.
Le supplice est plus dur aux bourreaux qu'aux victimes,
Les couteaux sont des signes et les balles des larmes.

Juan Gris
By day give thanks, by night beware
Of sweetness of half the world
The other showed blind harshness

In the veins was read a merciless present

In the beauties of the contours limited space
Cemented all the joinings of familiar objects

Table guitar and empty glass
On an acre of solid earth
Of white canvas of nocturnal air

Table had to support itself
Lamp to remain a seed of the shadow
Newspaper abandoning its better half

Two times the day, two times the night
Of two objects a double object
A single whole forever.

Paul Klee
On the fatal slope the traveler profits
From the favor of day, glazed with ice and without pebbles,
And his blue eyes of love, discover his season
Which bears on every finger great stars as rings.

On the shore the sea has left its ears
And the hollowed sand the site of a noble crime.
The agony is worse for the executioners than for the victims,
Knives are omens and bullets are tears.

Joan Miro (1893-1983)
Soleil de proie prisonnier de ma tête
Enlève la colline, enlève la forêt.
Le ciel est plus beau que jamais.

Les libellules des raisins
Lui donnent des formes précises
Que je dissipe d'un geste.

Nuages du premier jour,
Nuages insensibles et que rien
n'autorise,
Leurs graines brûlent
Dans les feux de paille de mes regards.

A la fin, pour se couvrir d'une aube
Il faudra que le ciel soit aussi pur que la
nuit.

Jacques Villon (1875-1963)
Irrémédiable vie
Vie à toujours chérir

En dépit des fléaux
Et des morales basses
En dépit des étoiles fausses
Et des cendres envahissantes

En dépit des fièvres grinçantes
Des crimes à hauteur du ventre
Des seins taris des fronts idiots
En dépit des soleils mortels

En dépit des dieux morts
En dépit des mensonges
L'aube l'horizon l'eau
L'oiseau l'homme l'amour

L'homme léger et bon
Adoucissant la terre
Eclaircissant les bois
Illuminant la pierre

Et la rose nocturne
Et le sang de la foule.

Joan Miro
Sun of prey prisoner of my head
Remove the hill, remove the forest.
The sky is more beautiful than ever.

The dragonflies of the grapes
They give precise forms
That I dispel with a gesture.

Clouds of the first day,
Insensitive clouds sanctioned by
nothing,
Their seeds burn
In the straw fires of my glances.

At the end, to cloak itself with dawn
The sky must be as pure as the night.

Jacques Villon
Irremediable life
Life to always cherish

Despite calamity
And base morals
Despite false stars
And encroaching ashes

Despite grating fevers
Crimes up to the belly
Dried up breasts of idiotic brows
Despite the mortal suns

Despite the dead gods
Despite the lies
Dawn horizon water
Bird man love

Man gentle and good
Smoothing the earth
Clearing the woods
Illuminating the stone

And the nocturnal rose
And the blood of the crowd.

Upcoming Events of the Tanglewood Music Center

♪ **Monday, July 8, 6pm**
Piano Prelude

Monday, July 8, 8pm
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

Wednesday, July 10, 8pm
Vocal Concert
Works by TMC Composition Fellows

♪ **Saturday, July 13, 6pm**
Prelude Concert
Works by BARBER and others

Sunday, July 14, 10am
Chamber Music
Works by BERG, BRITTEN, and others

♪ **Monday, July 15, 6pm**
Prelude Concert
Works by BRITTEN and others

Monday, July 15, 8pm
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
Tanglewood Music Center Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Conducting Fellows
BRITTEN *The Prince of the Pagodas* – Pas de six
BRITTEN *Les Illuminations*
SHOSTAKOVICH Symphony No. 11

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
MONDAY, JULY 8, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Béla Bartók
(1881-1945)

Sonata, Sz. 80 (1926)
I. Allegro moderato
II. Sostenuto e pesante
III. Allegro molto

HYUNG-MIN SUH, PIANO

George Crumb
(b. 1929)

A Little Suite for Christmas, A.D. 1979
I. The Visitation
II. Berceuse for the Infant Jesu
III. The Shepherd's Noël
IV. Adoration of the Magi
V. Nativity Dance
VI. Canticle of the Holy Nights
VII. Carol of the Bells

ALEX PEH, PIANO

Aaron Copland
(1900-1990)

Piano Variations (1930)

ANDREW HSU, PIANO

Béla Bartók

Out of Doors, Sz. 81 (1926)
I. With Drums and Pipes
II. Barcarolla
III. Musettes
IV. The Night's Music
V. The Chase

XIAOHUI YANG, PIANO

TMC Faculty Member Ignat Solzhenitsyn served as the coach for this concert.

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2013 Tanglewood

SEIJI OZAWA HALL

Monday, July 8, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall
THE PHYLLIS AND LEE COFFEY MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting (Beethoven)
TMC CONDUCTING FELLOWS
CIARÁN McAULEY (Kodály)
STILIAN KIROV (Harbison)

KODÁLY	"Dances of Galánta"
	CIARÁN McAULEY conducting
HARBISON	"Closer to My Own Life," for mezzo-soprano and orchestra (2011)
	I. Home II. Lying under the apple tree III. What do you want to know for? IV. Messenger
	REILLY NELSON, mezzo-soprano (TMC Fellow) STILIAN KIROV conducting
	{ I n t e r m i s s i o n }
BEETHOVEN	Symphony No. 5 in C minor, Opus 67
	Allegro con brio Andante con moto Allegro— Allegro
	RAFAEL FRÜHBECK DE BURGOS conducting

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Zoltán Kodály (1882-1967)
"Dances of Galánta"

Throughout his career, Zoltán Kodály was passionately dedicated to studying and preserving the folk music of his native Hungary. Though the term was not invented at the time, he was a pioneer of ethnomusicology and began travelling as early as 1905 to small villages throughout the country—which at that time was approximately four times its current size and included much of what is now Slovakia, Czech Republic, and Romania—to record traditional music on phonograph cylinders. Kodály eventually captured more than 4,000 songs and melodies, and his work inspired subsequent composers, notably fellow Hungarian Béla Bartók, to follow in his footsteps.

In addition to serving as the basis for his groundbreaking treatises on the subject, this immersion in folk music permeated Kodály's own compositions, the most famous being the *Dances of Galánta*. In his preface to the published score, Kodály explained the work's debt to traditional music: "Galánta is a small Hungarian market town known to travelers between Vienna and Budapest. The composer passed seven years [ages 2-9] of his childhood there. At that time there existed a famous gypsy band that has since disappeared. This was the first 'orchestral' sonority that came to the ears of the child. The forebears of these gypsies were already known more than a hundred years ago. Around 1800, some books of Hungarian dances were published in Vienna, one of which contained music 'after several Gypsies from Galánta.' They have preserved the old traditions. In order to keep it alive, the composer has taken his principal themes from these old publications."

These "principal themes" are mainly in the style of *verbunkos*, a hybrid genre combining European classical dance-music forms, folk tunes, and fiery gypsy embellishment, which was traditionally used by roaming groups of military recruiters to entice young men to join up. Passionate, foot-stamping, and awash in the techni-

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color hues of Kodály's vivid orchestration, the *Dances of Galánta* proceed in five connected sections that pick up momentum as they go, each dashing off at a faster tempo than the one before. A solo clarinet—which introduces the first dance and has a prominent role throughout the work—plays the part of the *tárogató*, or Turkish pipe, a similar single-reed instrument common in Hungarian folk music.

JAY GOODWIN

John Harbison (b.1938)
"Closer to My Own Life," for mezzo-soprano and orchestra

Closer to My Own Life brings together the music of Boston-based, Pulitzer Prize-winning composer John Harbison and the words of Man Booker International Prize-winning Canadian author Alice Munro. Both artists share an ability to speak profoundly through their respective media with subtlety and elegance, capturing the depth and breadth of human emotion without artifice or affectation.

The recipient of numerous commissions from the Boston Symphony Orchestra—resulting in, among other things, his symphonies 1, 5, and 6 (the First commissioned for the BSO's centennial in 1981, the Fifth for its 125th anniversary), as well as the Requiem—Harbison was a Conducting Fellow at the Tanglewood Music Center and has maintained a longstanding connection with the TMC as faculty member, occasional director of the Festival of Contemporary Music, and (currently) coordinator of the composition program. This month the BSO awarded him its Mark M. Horblit Award, created in 1947 to recognize distinguished composition by an American composer, and issued live BSO performances of the six Harbison symphonies as downloads on the orchestra's own label, BSO Classics (available at bso.org).

(photo by Stu Rosner)

Harbison wrote *Closer to My Own Life* for James Levine and the Metropolitan Opera Orchestra, though it was Fabio Luisi who conducted the premiere on October 16, 2011, at Carnegie Hall, with mezzo-soprano Christine Rice as soloist. He provided the following program note for the occasion of the premiere:

In her 2006 collection *The View from Castle Rock*, Alice Munro included some stories which had not belonged in her previous books of fiction. Why not? In the foreword, she explains "they were not memoirs but they were closer to my own life than the other stories I had written, even in the first person." Then, later: "You could say that such stories pay more attention to the truth of a life than fiction usually does. But not enough to swear on." Many of her characteristic themes appear in these something-like-stories, revealing sources of the conflicts, joys, shadows, and surprises that have generated many of her fictions.

Most exceptionally, the closing strains of some of these tales include reflective summaries—adapted, with the author's permission, as the text for *Closer to My Own Life.*

There are four sections, responding to questions implied in Munro's words: where did we come from, what do we desire, how do we deal with our mortality, and what do we remember. But the piece is also made from sounds and proportions

which took shape during a very welcome re-reading of all Munro's fiction, before I had arrived at a text. I was aware of what constantly caught me in her writing—the ambiguity of the situations, the sudden fatefulness and decisiveness, the strangeness which also seems very close. These are qualities which may be in the vocal part, but also in the keen participation of the instruments, the eventfulness of an accompaniment which represents the presence of hidden disturbances or possibilities.

I am grateful to the Nash Family Foundation and to James Levine for the opportunity to work with works by the prose writer I love most, and to write for the great orchestra of the Metropolitan Opera.

JOHN HARBISON

John Harbison

"Closer to My Own Life," for mezzo-soprano and orchestra
Texts by Alice Munro

I. Home

There is a flight of steep wooden steps going up to the hayloft. I am sitting on the first or second step watching my father milk the black and white cow. I know the year it was – the cow died of pneumonia in the worst winter of my childhood. Such an expensive loss is not hard to remember.

At milking time it is already dark. There is a lantern hanging on a nail beside the stall – the two streams of milk going into the pail, hard and light, like tiny hailstones. The cobwebbed windows, the large brutal tools – scythes and axes and rakes – hanging out of my reach, the dark of the wintry nights when few cars came down our road and there were not outdoor lights.

1934. Just before the brunt of the season hit us.

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Stu Rosner

II. Lying under the apple tree

It was in books that I would find, for the next few years, my lovers. They were men, not boys, self-possessed and sardonic, with a ferocious streak, reserves of gloom. Not one of them companionable or kind.

It was not as if I'd given up on passion. Passion, wholehearted, even destructive passion was what I was after. Demand and submission. I did not exclude a certain kind of brutality. But no confusion, no double-dealing or sleazy sort of surprise or humiliation. I could wait, and all my due would come to me when I was full-blown.

III. What do you want to know for?

The radiologist says that the lump had been there in 1990 and 1991. It had not changed. Still in the same place, still the same size. You can never be absolutely certain. If it were her breast she would keep her eye on it, but for the time being she would let it alone.

I ask why nobody had told me about the lump.
Oh, she says, they must not have seen it.
So this is the first time.
Such frights will come and go.
Then there'll be one that won't. One that won't go.

But for now, the corn in tassel, the heights of summer passing, time opening out. No more hard edges on the days, no sense of fate buzzing around in your veins like a swarm of tiny and relentless insects. Back to where no great change seems promised beyond the change of seasons.

IV. Messenger

Now all those names I have been recording are joined to the living people in my mind, and to the lost kitchens, the polished nickel trim on the commodious presiding black stoves, the sour wooden drainboards that never quite dried, the yellow light of the coal-oil lamps. The cream cans on the porch, the apples in the cellar, the stovepipes going through the holes in the ceiling, the stable warmed in winter by the bodies and breath of the cows. The cold waxed parlor where the coffin was put when people died.

And in one of those houses – a magic doorstop, a big mother-of-pearl seashell, a messenger from near and far. I could hold it to my ear and discover the tremendous pounding of my own blood, and of the sea.

Stu Rosner

Ludwig van Beethoven (1770-1827)
Symphony No. 5 in C minor, Opus 67

The opening measures of Beethoven's Fifth Symphony are as familiar as anything in music history; as musicologist George Grove wrote, "it is the only [symphony] sufficiently well known…to have become familiar, outside a certain more or less initiated circle, by its technical name." The symphony has been featured in countless movies, television shows, and commercials. Today it can be heard ringing out in concert halls not just from the stage, but also from audience members' cell phones. It has even been used as political propaganda in the darkest of times: during World War II, the Allies co-opted its opening bars to begin radio broadcasts because the *short-short-short-long* rhythm spells "V"—for "victory"—in Morse code. (In response, Goebbels forbid the broadcast of any performance of Beethoven's Fifth in Germany, despite the work's important place at the heart of the Germanic symphonic tradition, which was itself so beloved and so hideously exploited by the Nazi regime.)

Writers and scholars are fond of suggesting that current-day audiences, with ears desensitized by over-familiarity and cliché, may appreciate little of the shocking originality contained in Beethoven's famous symphony. But this notion is utterly divorced from the exhilarating reality of hearing music so immediate in its impact and so consuming of its listeners' attention. If anything, the symphony's effect on a new listener is amplified by the incredible discovery of what comes after the ubiquitous first eight notes.

Tanglewood 75th Anniversary DVD

This new video recording of last summer's Tanglewood 75th Gala Celebration is now at the Tanglewood Glass House. Featuring the Boston Symphony Orchestra, Boston Pops Orchestra, and Tanglewood Music Center Orchestra, it is available on both Blu-Ray and DVD. The program represents the wide range of music Tanglewood has long taken pride in offering, and also includes the first BSO recording with the orchestra's next music director, Andris Nelsons.

Available at the Glass House or visit tanglewood.org

BLU-RAY $25.99 • DVD $24.99

Beethoven's work on this symphony began in 1804, just after the completion of the *Eroica*, but a series of interruptions prevented him from finishing it until four years later. One of the most productive periods in Beethoven's career, those four years, in addition to the Fifth Symphony, saw the completion of the Fourth Symphony and most of the Sixth, the Fourth Piano Concerto, the Violin Concerto, the first two versions of *Fidelio*, the Opus 59 *Razumosky* string quartets, the *Appassionata* piano sonata, and the Mass in C. In December 1808, at an ill-fated but well-chronicled four-hour-long concert at the Theater an der Wien in Vienna, the Fifth Symphony finally received its premiere performance along with much of the orchestral music listed above. There were many difficulties. The musicians were second-rate and under-rehearsed, the music was fiendishly difficult, the program was far too long, and the heating system in the theater was broken. And yet, despite the poor performance and terrible conditions, Beethoven's revolutionary new music had a powerful effect on the exhausted, freezing audience. Many listeners were at first confused by the daring and unfamiliar sound of Beethoven's genius, but soon the Fifth was hailed as a masterpiece and entered the standard repertoire. It has never left.

When describing this music, hyperbole is inevitable. From the first note to the last, the tension is unflagging, the sense of forward motion irresistible. And despite going through a number of Beethoven's typical, violently scribbled revisions, the Fifth feels like a more seamless, unified whole than virtually any other symphony in the repertoire. Ingenious irregularities are conspicuous: The enigmatic oboe cadenza toward the end of the first movement; the exuberant surge without pause from the dark, foreboding scherzo into the gleaming C major finale; and the thunderous addition of trombones and contrabassoon in the final movement, for the first time ever in a symphony, are but a few examples. In so many ways, Beethoven broke away from the traditional idea of the Classical symphony, and yet his Fifth has become a definitive example of the expressive power of the form. This is precisely because one does not have to be an expert to feel the incendiary power of the music. Despite its familiarity, Beethoven's Fifth will continue to awe and energize listeners, both new and experienced, as long as there are orchestras to play it. Countless words have been written in analysis of the piece, explaining its form, orchestration, harmonies, thematic structure, and historical significance, but ultimately none of that is essential. Its greatness requires no explanation.

JAY GOODWIN

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ARTISTS

Rafael Frühbeck de Burgos

A regular guest with North America's notable orchestras, in the 2012-13 season Rafael Frühbeck de Burgos conducts the major ensembles of Boston, Cincinnati, Detroit, Los Angeles, New York, Pittsburgh, and Toronto. He appears annually at Tanglewood, where he conducts both the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and regularly with the Chicago Symphony, National Symphony, and Philadelphia Orchestra. Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. From 2004 to 2011 he was chief conductor and artistic director of the Dresden Philharmonic; in the current season he assumes his post as chief conductor of the Danish National Orchestra. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra, and has toured North America with the Vienna Symphony, the Spanish National Orchestra, and the Dresden Philharmonic. Named Conductor of the Year by *Musical America* in 2011, he has received numerous other honors and distinctions, among them the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. In 1998 Rafael Frühbeck de Burgos was appointed Emeritus Conductor by the Spanish National Orchestra. He has received an honorary doctorate from the University of Navarra in Spain and since 1975 has been a member of the Royal Academy of Fine Arts of San Fernando. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony Orchestra debut in January 1971 and has been a frequent guest with the BSO since an August 2000 appearance at Tanglewood. Also this summer at Tanglewood, he led the first two Boston Symphony concerts of the season last weekend (an all-Tchaikovsky program, and Mahler's Symphony No. 3), and he returns to the BSO podium this coming Sunday afternoon (July 14) with a program of Stravinsky, Haydn, and Beethoven. He will return to Symphony Hall for two BSO subscription programs in November, leading music of Mozart, Prokofiev, Schumann, Beethoven, Neikrug (the world premiere of the composer's BSO-commissioned Concerto for Bassoon and Orchestra, with BSO principal Richard Svoboda), Falla, and Brahms.

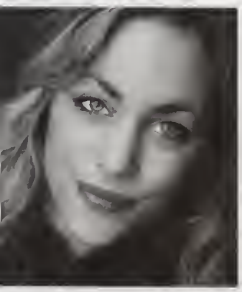
Ciarán McAuley

Ciarán McAuley was born in 1983 in Harare, Zimbabwe. The Irish conductor studied at the Royal Northern College of Music (UK) and at the Zürcher Hochschule der Künste (Switzerland), under Johannes Schlaefli. He has participated in master classes with, among others, Bernard Haitink and David Zinman, as well as in workshops with the likes of the BBC Scottish Symphony Orchestra, Tonhalle Orchester, and Festival Strings Lucerne. In 2009 he won the Ricordi Conducting Prize; in 2010 and in 2012 he was the recipient of the Bryden Thomson Trust Award, and since 2011 he has conducted as part of the Deutsche Dirigentenforum. Highlights of his 2012-13 season include engagements with the Vanemuise Sümfooniaorkester, Baden-Badener Philharmonie, Thüringer Symphoniker, and assisting at Norrköping Symfoniorkester.

Stilian Kirov

Stilian Kirov is assistant conductor of the Seattle Symphony Orchestra. He has also served as associate conductor of the Memphis Symphony Orchestra and music director of the Memphis Youth Symphony Program. Mr. Kirov has conducted ensembles around the world, including the Orchestre Colonne (France), Orchestra of Colours (Greece), Philharmonic Chamber Orchestra "Leopolis" (Ukraine), Sofia Festival Orchestra, State Hermitage Orchestra (Russia), Thuringen Philharmonic Orchestra (Germany), National Repertory Orchestra (Breckenridge, Colorado), Amarillo Symphony, New World Symphony, and the Juilliard Orchestra, among others. His numerous awards and prizes include an EMMY Award with the Memphis Symphony for the Soundtrack Project; the Orchestra Preference Award and Third Prize at the 2010 Mitropoulos Conducting Competition; the Charles Schiff Conducting Award for outstanding achievement at The Juilliard School, and France's 2010 ADAMI Conducting Prize. Mr. Kirov is a graduate of the The Juilliard School's Orchestral Conducting Program, where he was a student of James DePreist.

Reilly Nelson



Originally from Sault Ste. Marie, Ontario, Canada, mezzo-soprano Reilly Nelson holds a bachelor of music degree from the Eastman School of Music and a master of music degree from the College-Conservatory of Music at the University of Cincinnati. Ms. Reilly has performed Cherubino in *Le nozze di Figaro* and Hänsel in *Hänsel und Gretel* with the Janiec Opera Company. Her performances at CCM include appearances as soloist in the Kurt Weill Cabaret and Bach's B minor Mass.

Tanglewood Music Center Orchestra
(July 8, 2013)

Violin I
Sarah Hamilton Atwood
Samantha Bennett
Kelsey Blumenthal * +
Benjamin Carson
Autumn Chodorowski
Andrea Daigle
Catherine French ◊
Caitlin Kelley
Natsuki Kumagai
Julia Noone ^
Lucia Nowik
Lauren Roth
Matthew Vera
Jennifer Wey
Melissa Wilmot
Ludek Wojtkowski

Violin II
Cynthia Burton
Thomas Hofmann
Si-Jing Huang ◊
Erica Hudson
Aika Ito
Ivana Jasova ^
KahYee Lee
Cheuk-Yin Clement Luu
Genevieve Micheletti
Sarah Peters
Tara Lynn Ramsey
Maria Semes * +
Tess Varley
Molly Werts

Viola
Camilla Berretta
Sekyeong Cheon
Mary Ferrillo * +
Edward Gazouleas ◊
Caroline Gilbert
Anna Griffis
Jacqueline Hanson
Adrienne Hochman
Elizabeth Oka
Evan Perry
Erica Schwartz
Jacob Shack
Daniel Stone
Rainey Weber
Danielle Wiebe ^

Cello
Grace An
Yska Benzakoun
Thomas Carpenter
Jesse Christeson
Diana Flores
Louise Grévin
Dahae Kim * +
Sato Knudsen ◊
Young Sook Lee
Francesca McNeeley
Clare Monfredo
Sofia Nowik
Patricia Ryan
Clayton Vaughn ^
Matt Zucker

Double Bass
Mariya-Andoniya Andonova
Zac A. Camhi
Paul Cannon
Nicholas Cathcart
Michael Chiarello
Ian Hallas ^
Nate Paer * +
John Stovall ◊

BSO Archives

Flute
Francesco Camuglia ^
Masha Popova *
Matthew Roitstein +
Adrian Sanborn

Piccolo
Masha Popova
Adrian Sanborn

Oboe
Martha Kleiner *
Geoff Sanford
Corbin Stair +
John Upton ^

English Horn
Geoffrey Sanford

Clarinet
Samuel Almaguer
Gabriel Campos Zamora *
John Diodati ^
Samuel Rothstein
Brad Whitfield +

Bass Clarinet
Samuel Rothstein

Bassoon
Joshua Baker
Andrew Brady +
Sean Maree ^
Jack Peña *

Contrabassoon
Joshua Baker

Horn
Kevin Haseltine +
Elyse Lauzon ^
Trevor Nuckols
Adedeji Ogunfolu
Jaclyn Rainey
David Raschella *

Trumpet
Joseph Brown
Dylan Girard *
George Goad
Pierre-Louis Marques ^
Stuart Stephenson +

Tenor Trombone
Dan De Vere ^
Andrew Nissen

Bass Trombone
David Hagee

Timpani
Joseph Kelly +
Nicholas Taylor *
Scott Verduin ^

Percussion
Jeffrey DeRoche +
Andres Pichardo-Rosenthal
James Ritchie *

Harp
Yue (Grace) Guo

Celeste
Bretton Brown

Rehearsal Piano
Bretton Brown

Personnel Manager
Jason Varvaro

Librarians
John Perkel
Melissa Steinberg
Anya Brodrick (TMC Fellow)
Ashton Bush (TMC Fellow)

* Principal, Kodály
\+ Principal, Harbison
^ Principal, Beethoven
◊ BSO Member

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
VOCAL COMPOSITION PROJECT
WEDNESDAY, JULY 10, 2013 AT 8:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Charles Ives
(1874-1954)
Nina C. Young
(b. 1984)

Serenity (1919)

Void *world premiere*

MARIE MARQUIS, SOPRANO
JOCELIN PAN, VIOLA *
WEI-HAN WU, PIANO

Ture Rangström
(1884-1947)
Tonia Ko
(b. 1988)

Flickan under nymånen

Smoke and Distance *world premiere*

SAMANTHA MALK, MEZZO-SOPRANO
JESSICA RUCINSKI, PIANO

Yie-Eun Chun
(b. 1985)

A Game of Fives *world premiere*

I. Light, happy and lively
II. Slow, beautiful, and somewhat mysterious
III. Waltz-like, delightful
IV. Showy, brilliant and exuberant
V. Bittersweet, grief

William Bolcom
(b. 1938)

Amor (1978)

KRISTINA BACHRACH, SOPRANO
HENRIK HEIDE, FLUTE, ALTO FLUTE *
JOCELIN PAN, VIOLA *
YU GYUNG KIM, PIANO

INTERMISSION

*New Fromm Player

Evan Antonellis (b. 1984)
Separation on Water *world premiere*

Charles Ives
The Housatonic at Stockbridge (1921)

KATHERINE MAYSEK, MEZZO-SOPRANO
CHRISTINA LALOG, PIANO

Robert Schumann (1810-1856)
Im wunderschönen Monat Mai *from* **Dichterliebe** (1840)

Nathan Heidelberger (b. 1987)
been cold a long time *world premiere*

TAMMY COIL, MEZZO-SOPRANO
HENRIK HEIDE, ALTO FLUTE *
CHOEUN LEE, PIANO

Robert Honstein (b. 1980)
We choose to go to the moon *world premiere*

Marvin Fisher (1916-1993) arr. Honstein
Destination Moon (1951)

JESSICA ASZODI, SOPRANO
JOCELIN PAN, VIOLA *
BRETTON BROWN, PIANO

The coaches for this concert include TMC faculty members John Harbison and Dawn Upshaw.

*New Fromm Player

NOTES ON THE PROGRAM

A spirit of collaboration reigns at the Tanglewood Music Center, which was founded upon Serge Koussevitzky's belief that camaraderie and the exchange of ideas are necessary for fostering a vibrant, thriving musical community. For Composition Fellows, this means abundant opportunity to team up with others to bring their music to life. This summer it all starts with the Vocal Composition project, in which Vocal and Instrumental Fellows premiere works written for them by their peers.

The process is set in motion long before the Tanglewood season opens. Upon acceptance into the program, Composition Fellows choose texts and begin composing as they learn about the artists they will be working with. Meanwhile, Vocal Fellows, when they receive the texts they will be singing, choose companion pieces from the existing repertoire. Rehearsals get underway as soon as Tanglewood starts, and composers and performers work with their coaches, composer John Harbison and soprano Dawn Upshaw. Adjustments are made to individual pieces and interpretations, and discussion also goes into shaping the program based on the relationships among the pieces, with composers and singers determining whether the companion songs work best as introductions or as postscripts to the new pieces.

The fruits of this collaboration reflect the diverse approaches. To start the program, Charles Ives's chant-like *Serenity* is paired with Composition Fellow Nina C. Young's piece *Void*, based on an Emily Dickinson poem, which plays with time and space perception and employs similar chant technique. Before Tonia Ko's piece, Ture Rangström's *Flickan under nymånen* (*The Girl Under the New Moon*) introduces the ideas of night and reminiscence of past love which are found in Ko's *Smoke and Distance*, which combines text from Amy Lowell's *Pyrotechnics* and Richard Aldington's *Images*. Yie-Eun Chun depicts the amusing characterization found in Lewis Carroll's *Game of Fives* with theatrical playfulness. Her piece is paired with William Bolcom's similarly playful *Amor*, from his *Cabaret Songs*.

In the second half of the program, Evan Antonellis combines a poem from eighth century poet Li Bai with its twentieth century reinvention by Ezra Pound in *Separation on Water*, which describes a friend's departure up the Yangtze River. This is followed by a depiction of another journey on water, in Charles Ives's *Housatonic on Stockbridge*. Nathan Heidelberger's set begins with the first song from Robert Schumann's famous *Dichterliebe* cycle, *Im wunderschönen Monat Mai*. Its imagery of happier springtime days is juxtaposed with the wintry soundscape evoked in his *been cold a long time*, based on the Wallace Stevens poem *The Snow Man*. To close the program, Robert Honstein examines the aspirations that define a generation in *We Choose to Go to the Moon*, with text excerpted from John F. Kennedy's 1962 Rice University address. He also arranged the companion piece, *Destination Moon*, by Marvin Fisher with lyrics by Roy Alfred, based on a 1963 Dinah Washington recording.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

Nina C. Young, *Void*

I have recently become intrigued by concepts of time and space perception, the "sound" of silence, and how repetitions (and near repetitions) work in terms of cognitive and emotional comprehension. I became interested in Emily Dickinson's poem *Void*, part of her *Time and Eternity* collection, because it addresses these very same concepts that I have been exploring in my work.

The poem's structure directed the form of my piece, which I decided to divide into two stanzas of two couplets each. The first couplet of each stanza is descriptive, narrative, and outward in nature—it describes an environment from which one can juxtapose the sense of void. The second couplet of each stanza is more inward, reflective, and introspective, with Dickinson relating an experience of "void". The music itself has two starkly contrasting sections per stanza: the first couplet is a bit wilder, outwardly expressive, and unbridled, and the second couplet is stuck in a space, repetitive, and chant-like. The second stanza is an embellished repetition of the first, with a notably starker second couplet. —NCY

Evan Antonellis, *Separation on Water*

The song *Separation on Water* consists of a setting of two texts: a nameless poem by the Chinese poet Li Bai (701-762 A.D.), and the poem *Separation on the River Chang* from Ezra Pound's 1915 collection *Cathay*. In the year 1913, Ezra Pound came into the possession of translation notes for various East Asian poems—notes that had belonged to Ernest Fenollosa (1853-1908), an American scholar of the Orient who lived in Japan. Pound, who spoke no Chinese, used Fenollosa's translation notes to construct poems that attempted to harness the brevity and simplicity of their Chinese counterparts, and these poems make up Pound's early collection *Cathay*. The poems in *Cathay* are not literal translations, but rather appropriations of Fenollosa's translations; they are nevertheless rather close in meaning to the originals.

Fenollosa was primarily a Japanese scholar, working many decades before any standardized translation methods from Chinese to English were developed. As a result, names and titles are translated oddly, with a mix of Japanese and Chinese. Pound's poem *Separation on the River Chang* does not make reference to the poem by Li Bai at all, except to say that the poem is by *From Rihaku* (Li Bai's name in Japanese). Many of the attributed authors in *Cathay* are incorrect; nevertheless, I was able to locate the original Chinese poem by Li Bai, which was composed twelve centuries earlier. The title *Separation on Water* is a title suggested for the Li Bai poem by a modern Chinese commentator, and refers to the situation in the poem: a friend sailing away on the Yangtze River, while the narrator stands on the shore helplessly. —EA

Nathan Heidelberger, *been cold a long time*

Reading *The Snow Man,* I was struck by the balance that Wallace Stevens achieves between the large and the small, between broad philosophical statements and concrete imagery, between sweeping panoramas and close-up details. In *been cold a long time* I've tried to capture both sides of these oppositions, moving between moments of heightened activity or expansive lyricism and moments of sparseness, fragility, and suspension. Although different in character, these various types of music are inevitably linked, just as Stevens recognizes, embedded within the sound of the wind, the idea of nothingness. The music is always threatening to trail off, to collapse into silence (or near-silence), like a figure dissolving into a wintery landscape.—NH

Robert Honstein, *We Choose to Go to the Moon*

In September 1962 President Kennedy gave a speech declaring America's goal of sending a manned mission to the moon by the end of the decade. In May 2011 President Obama announced that US Special Forces had killed Osama Bin Laden. Soon after that announcement, tweeter and astrophysicist Neil De Grasse Tyson tweeted: *Two American goals that took a decade, and more than $100 billion to achieve: 1) Walk on the Moon 2) Find Bin Laden.*

I was drawn to Mr. Tyson's comparison of these two generation defining moments in American History. This led me to Kennedy's speech. Kennedy's words were like a clarion call from another planet. From my perspective, his aspirational sentiments and determined commitment to a bold, visionary goal, struck me as both beautiful and sad. My piece yearns for the clarity of that vision while also acknowledging the days of shooting for the moon may well be behind us.—RH

Texts and Translations

Ives, *Serenity*

O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee,
the silence of eternity
Interpreted by love.
Drop Thy still dews of quietness,
till all our strivings cease:
Take from our souls the strain and stress,
and let our ordered lives confess,
the beauty of thy peace.
—John Greenleaf Whittier (1807-1892)

Young, *Void* (XXXVII. from Time and Eternity)

Great streets of silence led away
To neighborhoods of pause;
Here was no notice, no dissent
No universe, no laws.

By clocks 't was morning, and for night
The bells at distance called;
But epoch had no basis here,
For period exhaled.

—Emily Dickinson (1830 – 1886)

Rangström, *Flickan under nymånen (The Girl Under the New Moon)*

Jag har nigit för nymånens skära.
Tre ting har jag önskat mig tyst.
Det första är du
och det andra är du
och det tredje är du, min kära.
Men ingen får veta ett knyst.
Jag har nigit för nymånens skära
tre gånger till jorden nu.
Och om månen kan ge vad vi önska,
så onskar jag tre gånger till,
och krona jag bär,
när marken sig klär
och björkarna gunga av grönska
och lärkorna spela sin drill
Det är långsamt att önska och önska.
O, vore min kära här !
Lyft nu upp honom, stormmoln,
på vingen och tag honom, våg,
på din rygg.
Han är ung som jag,
han är varm som jag,
han är härlig och stark som ingen,
och säll skall jag sova och trygg
i hans armar en gång under vingen
av natten, tills natt blir dag.

—Bo Bergman (1869-1967)

Bowing my head to the new moon,
I secretly wished for three things.
The first is you
and the second is you
and the third is you, my dear.
But no one must hear a sound.
Bowing my head to the new moon
now I bowed three times to the earth.
And if the moon can grant our wishes,
I will wish three more times,
and I will wear a crown,
when everything is blossoming
and the birch trees are in full bloom
and the larks play their call
It is lonely to wish and wish.
Oh, if only my love were here!
Storm clouds, lift him up
on the wings of your back
and bring him to me.
He is young like me,
he is warm like me,
wonderful and strong like none other
and I shall sleep safely
in his arms again under the wing
of night until night turns to day.

—Translated by Samatha Malk

Ko, *Smoke and Distance*

Our meeting was like the upward
swish of a rocket in the blue night.
I do not know when it burst;
But now I stand gaping,
in a glory of falling stars.

from "Pyrotechnics" by Amy Lowell (1874-1925)
Pictures of a Floating World, 1919.

The blue smoke leaps
like swirling clouds of birds vanishing.
So my love leaps forth toward you,
vanishes and is renewed.

from "Images" by Richard Aldington (1892-1962)
Modern British Poetry, 1920.

Chun, *A Game of Fives*

Five little girls, of Five, Four, Three, Two, One:
Rolling on the hearthrug, full of tricks and fun.

Five rosy girls, in years from Ten to Six:
Sitting down to lessons - no more time for tricks.

Five growing girls, from Fifteen to Eleven:
Music, Drawing, Language, and food enough for seven!

Five winsome girls, from Twenty to Sixteen:
Each young man that calls, I say "Now tell me which you mean!"

Five dashing girls, the youngest Twenty-one:
But, if nobody proposes, what's there to be done?

Five showy girls - but Thirty is an age
When girls may be engaging, but somehow don't engage.

Five dressy girls, of Thirty-one or more:
So gracious to the shy man they snubbed so much before!

Five passe girls - Their age? Well, never mind!
We jog along together, like the rest of human kind:
But the quondam "careless bachelor" begins to think he knows
The answer to that ancient problem "how the money goes"!
—Lewis Carroll (1832-1898)

Bolcom, *Amor*

It wasn't the policeman's fault
in all the traffic roar
instead of shouting halt
when he saw me he shouted Amor.

Even the ice cream man
(free ice creams by the score)
instead of shouting Butter Pecan
one look at me
he shouted Amor.

All over town it went that way
everybody took off the day
even philosophers understood
how good was the good 'cuz I looked so good!

The poor stopped taking less
the rich stopped needing more.
Instead of shouting no and yes
both looking at me shouted Amor.

My stay in town was cut short
I was dragged to court.
The judge said I disturbed the peace
and the jury gave him what for!
The judge raised his hand
and instead of Desist and Cease
Judgie came to the stand
took my hand
and whispered Amor.

Night was turning into day
I walked alone away.
Never see that town again.
But as I passed the church-house door
instead of singing Amen
the choir was singing Amor.
—Arnold Weinstein (1927-2005)

ANTONELLIS, *SEPARATION ON WATER*

故	人	西	辞	黄	鹤	楼
Gu	ren	xi	ci	Huang	He	Lou
烟	花	三	月	下	扬	州
Yan	hua	san	yue	xia	Yang	zhou
孤	帆	远	影	空	山	盡
Gu	fan	yuan	ying	kong	shan	jin
惟	见	长	江	天	际	流
Wei	jian	Chang	jiang	tian	ji	liu

—Li Bai (701-762)

Gu-Ren goes west from Huang-He-Lou,

The smoke-flowers are blurred over the river.

His lone sail blots the far sky.

And now I see only the river,

The long Chang, reaching heaven.

—Ezra Pound (1885-1972) after Li Bai

IVES, *THE HOUSATONIC AT STOCKBRIDGE*

Contented river in thy dreamy realm
The cloudy willow and the plumy elm:
Thou beautiful! from ev'ry dreamy hill
What eye but wanders with thee at thy will.

Contented river! And yet overshy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown.

Ah! there's a restive ripple,
And kind the swift red leaves
September's firstlings faster drift;
Wouldst thou away, dear stream?

Come, whisper near!
I also of much resting have a fear;
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!
—Robert Underwood Johnson (1853-1937)

SCHUMANN, *IM WUNDERSCHÖNEN MONAT MAI (IN THE WONDERFULLY BEAUTIFUL MONTH OF MAY)*, FROM DICHTERLIEBE NO. 1

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.
—Heinrich Heine (1797-1856)

In the wonderfully beautiful month of May,
When all the buds are bursting open,
There, from my own heart,
Bursts forth my own love.

In the wonderfully beautiful month of May,
When all the birds are singing,
So have I confessed to her
My yearning and my longing.
—Translated by Tammy Coil

HEIDELBERGER, *BEEN COLD A LONG TIME*

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.
—"The Snow Man" by Wallace Stevens (1879-1955)

HONSTEIN, *WE CHOOSE TO GO TO THE MOON*

"...We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win..."

—President John F. Kennedy (1917-1963)

From the 1962 speech, delivered at Rice University, Houston

ALFRED & FISHER, *DESTINATION MOON*

Performance inspired by the version sung and recorded (in 1962) by Dinah Washington (1924-1963)

Come and take a trip in my rocket ship
We'll have a lovely afternoon
Kiss the world goodbye and away we'll fly
Destination moon

Travel fast as light 'til we're lost from sight
The earth is like a toy balloon
What a thrill you'll get ridin' on a jet
Destination moon

We'll go up up, up, up,
Straight to the moon, we two
High in the starry blue
I'll be out of this world with you

So away we'll steal in a space-mobile
A supersonic honeymoon
Leave your cares below, pull the switch, let's go!
Destination moon

—Roy Alfred (1916-2000)

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, JULY 13, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Samuel Barber
(1910-1981)

Summer Music, Op. 31 (1955)

FRANCESCO CAMUGLIA, FLUTE
CORBIN STAIR, OBOE
BRAD WHITFIELD, CLARINET
SEAN MAREE, BASSOON
ADEDEJI BAILES OGUNFOLU, HORN

Ingolf Dahl
(1912-1970)

Music for Brass Instruments (1944)

I. Chorale Fantasy on "Christ Lay in the Bonds of Death"
II. Intermezzo
III. Fugue

PIERRE-LOUIS MARQUES, TRUMPET
GEORGE GOAD, TRUMPET
DAVID RASCHELLA, HORN
JOSEPH PETERSON, TROMBONE
DAVID HAGEE, BASS TROMBONE

Program continues...

Igor Stravinsky
(1882-1971)

Apollon Musagète (1927-1928)

Scene I: The birth of Apollo [Naissance]

Scene II: Apollo and the Muses

I. Variation of Apollo
II. Pas d'action (Apollo, Calliope, Poyhymnia, and Terpsichore)
III. Variation of Calliope
IV. Variation of Polyhymnia
V. Variation of Terpsichore
VI. Variation of Apollo
VII. Pas de deux (Apollo and Terpsichore)
VIII. Coda (Apollo and the Muses)
IX. Apotheosis

Violin I
Samantha Bennett
Sarah Hamilton Atwood
Andrea Daigle
Jennifer Wey
Tess Varley
Sarah Peters

Violin II
Ludek Wojtkowski
Cheuk-Yin Clement Luu
Caitlin Kelley
Erica Hudson
Autumn Chodorowski
Genevieve Micheletti

Viola
Daniel Stone
Evan Perry
Camilla Berretta
Jacqueline Hanson
Sekyeong Cheon

Cello I
Patricia Ryan
Jesse Christeson
Clare Monfredo

Cello II
Diana Flores
Grace An
Matt Zucker

Double Bass
Paul Cannon
Mariya-Andoniya Andonova
Zac A. Camhi

The preparation of Samuel Barber's Summer Music and Ingolf Dahl's Music for Brass Instruments is supported by a generous gift from the late Verna Fine in honor and memory of her husband Irving Fine, American composer, conductor, teacher and esteemed member of the TMC faculty from 1947-1957.

The coaches for this concert include TMC Faculty Members Toby Oft (Dahl), Cynthia Meyers (Barber), and Joseph Silverstein (Stravinsky).

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, JULY 14, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Malcolm Arnold
(1921-2006)

Brass Quintet No. 1, Op. 73 (1961)
I. Allegro vivace
II. Chaconne
III. Con brio

DYLAN GIRARD, TRUMPET
STUART STEPHENSON, TRUMPET
JACLYN RAINEY, HORN
DAN DE VERE, TROMBONE
BETHANY WIESE, TUBA

Yie-Eun Chun
(b. 1985)
(TMC Fellow)

L'Invitation au voyage (2009-2011)
I. Calme et Volupté
II. Ordre
III. Beauté et Luxe

YUNGEE RHIE, SOPRANO
HENRIK HEIDE, FLUTE *
JOCELIN PAN, VIOLA *
NORMAN FISCHER, CELLO ^
YUE (GRACE) GUO, HARP

Alban Berg
(1885-1935)

Lyric Suite (1925-1926)
I. Allegretto gioviale
II. Andante amoroso
III. Allegro misterioso
IV. Adagio appassionato
V. Presto delirando
VI. Largo desolato

MOVEMENTS 1 & 2
MARIA SEMES, VIOLIN
KAHYEE LEE, VIOLIN
ERICA SCHWARTZ, VIOLA
YOUNG SOOK LEE, CELLO

MOVEMENTS 3 & 4
JULIA NOONE, VIOLIN
LUCIA NOWIK, VIOLIN
MARY FERRILLO, VIOLA
THOMAS CARPENTER, CELLO

MOVEMENTS 5 & 6
IVANA JASOVA, VIOLIN
MELISSA WILMOT, VIOLIN
JACOB SHACK, VIOLA
CLAYTON VAUGHN, CELLO

*New Fromm Player
^ TMC Faculty

INTERMISSION

Benjamin Britten (1913-1976)

Canticle I: My Beloved is Mine, Op. 40 (1947)

ISAIAH BELL, TENOR
BRETTON BROWN, PIANO

Benjamin Britten

Canticle II: Abraham and Isaac, Op. 51 (1952)

DANIEL MOODY, COUNTERTENOR
JAMES BARBATO, TENOR
JESSICA RUCINSKI, PIANO

Benjamin Britten

Canticle III: Still Falls the Rain, Op. 55 (1954)

ANDREW FUCHS, TENOR
ELYSE LAUZON, HORN
YU GYUNG KIM, PIANO

Benjamin Britten

Canticle IV: Journey of the Magi, Op. 86 (1971)

AUGUSTINE MERCANTE, COUNTERTENOR
DAVID MENZIES, TENOR
CONOR MCDONALD, BARITONE
CHRISTINA LALOG, PIANO

Benjamin Britten

Canticle V: The Death of Saint Narcissus, Op. 89 (1974)

DAVID MENZIES, TENOR
ANNABELLE TAUBL, HARP

The coaches for this concert include TMC Faculty Members Mike Roylance (Arnold), Andrew Jennings (Berg), Linda Hall (Chun, Britten IV), Lucy Shelton (Chun), Norman Fischer (Chun), Ken Griffiths (Britten I), Alan Smith (Britten II), Dawn Upshaw (Britten III), Richard Sebring (Britten III), and Kayo Iwama (Britten V). Christina Lalog served as rehearsal pianist for Chun's L'Invitation au voyage.

NOTES ON THE PROGRAM

Yie-Eun Chun, *L'Invitation au voyage*

Yie-Eun Chun is pursuing a DMA in Composition at Indiana University's Jacobs School of Music. Previously, she received her master's degree from the Eastman School of Music and her bachelor's degree from Seoul National University. Her music has been performed at festivals such as the Yale School

of Music's Norfolk Summer Festival and the Eastman School of Music's Women in Music Festival. Her awards include the 2013 ASCAP Morton Gould Young Composer Award and the 2010 Bernard Rogers Memorial Prize for Composition at the Eastman School of Music. Chun is also an active pianist and plays with Indiana University's New Music Ensemble.

For Chun, the French language "sounds like music itself," so she naturally gravitated towards setting Charles Baudelaire's *L'Invitation au voyage*, from his *Fleurs du mal* collection. Her choice of instruments, too, reflects her preferences—soprano, flute, viola, cello, and particularly the choice of harp instead of piano, create for her the most beautiful timbral blend. As a structural starting point, Chun chooses the couplet that closes each stanza—"Là, tout n'est qu'ordre et beauté,/Luxe, calme et volupté" (There all is order and beauty,/Luxury, peace, and pleasure)—and reorganizes its five key images into three movements.

The first movement, *Calme et Volupté*, is based on augmented chords to create a feeling of expansiveness. A hazy, dream-like atmosphere grows softly from the opening harp and the blend of long, flowing lines creates a feeling of peace. *Ordre* is built with a specific pitch series to give it the clear and precise structure its title suggests. It contrasts the surrounding movements with its brisk tempo and quick interchange of short phrases. In the closing *Luxe et beauté*, the harp ushers a return to a dream state with its undulating ostinato line heard almost throughout the piece. Over the harp, the flute's chromatic line is set against the whole-tone scale of the soprano and viola. The strings briefly switch lines with the harp at the close, giving the harp the last word with the melody before the strings' pizzicato fades away.

—Pamela Feo

Benjamin Britten, *Canticles*

In Benjamin Britten's centennial year, we remember his large-scale vocal works—from operas like *Peter Grimes* to choral pieces such as *Rejoice in the Lamb*—perhaps best of all. And yet the moral themes that we so often remember them for are also found in chamber pieces such as his Canticles, which, though smaller in scale, are equally moving and vivid.

The Canticles, a collection of cantata-like pieces written over a span of thirty years, are not based directly on Biblical scriptures, but each has religious implications and is infused with an intense spirituality. They were deeply personal for Britten: many were written as memorial tributes and the original performers were all from Britten's inner circle, including most notably his life partner, tenor Peter Pears.

Note continues...

Canticle I (1947), *My Beloved is Mine*, uses text by 17th century poet Francis Quarles, itself based on the *Song of Solomon* from the Bible, and can be interpreted as a statement of Britten's devotion to Pears. The more operatic Canticle II (1952) tells the story of Abraham and Isaac, as depicted in the medieval Chester Mystery Plays. The two voices use recitative and duet as the title characters, but sing in unison chant to give the "Voice of God" an otherworldly quality. Ten years later, Britten drew on this Canticle for a passage in his *War Requiem*.

The text in Canticle III (1954), *Still Falls the Rain*, is from an Edith Sitwell poem which likens the World War II London air raids to the crucifixion of Christ. The impassioned instrumental variations between verses fall away to a spare accompaniment for the stark vocal recitatives. Britten had said he could not bring himself to write about the war for many years in its aftermath; the harrowing nature of this song reveals how raw the memories still were for him.

Almost two decades passed before Britten composed Canticles IV (1971) and V (1974), both based on poems by T.S. Eliot. *The Journey of the Magi* depicts the rugged journey—and the spiritual doubt—of the Three Wise Men, painted in the overlapping vocal lines and complex piano accompaniment. *The Death of St. Narcissus* was Britten's first composition after heart surgery rendered his right hand partially paralyzed; it therefore uses a harp, instead of the piano accompaniment he played in the previous Canticles, in its depiction of the destruction of a beautiful boy.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

Texts and Translations

Chun, *L'Invitation au voyage (Invitation to the Voyage)*

Text by Charles Baudelaire (1821-1867), Translated by Yungee Rhie

Mon enfant, ma sœur,	My child, my sister,
Songe à la douceur	think of the sweetness
D'aller là-bas vivre ensemble,	of going there to live together.
Aimer à loisir,	To love at leisure,
Aimer et mourir	to love and to die
Au pays qui te ressemble.	in a land that resembles of you.
Les soleils mouillés	The misty suns
De ces ciels brouillés	of those cloudy skies
Pour mon esprit ont les charmes	have for my spirit the same

CHUN, *L'INVITATION AU VOYAGE* (CONT'D)

Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.

Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

mysterious charm
as your fickle eyes
shining through their tears.
There, all is in order and beauty,
luxury, peace and pleasure.

See on the canals
sleeps the streams
their mood is adventurous;
To satisfy
your slightest desire
they have come from the ends of the earth.
The setting suns
clothe the fields,
the canals, and the entire town
with hyacinth and gold;
The world falls asleep
in a warm glow of light!
There, all is in order and beauty,
luxury, peace and pleasure.

BRITTEN, CANTICLE I: MY BELOVED IS MINE
Text by Francis Quarles (1592-1644)

Ev'n like two little bank-divided brooks
That wash the pebbles with their wanton streams,
And having ranged and searched a thousand nooks
Meet both at length at silver-breasted Thames,
Where in a greater current they conjoin:
So I my best-beloved's am, so he is mine!

Ev'n so we met; and after long pursuit,
Ev'n so we joined; we both became entire;
No need for either to renew a suit,
For I was flax and he was flames of fire:
Our firm-united souls did more than twine;
So I my best-beloved's am; so he is mine.

If all those glittering monarchs, that command
The servile quarters of this earthly ball
Should tender in exchange their shares of land,
I would not change my fortunes for them all:
Their wealth is but a counter to my coin:
The world's but theirs; but my beloved's mine.

Text continues...

Britten, Canticle I: My beloved is mine (cont'd)
Nor time, nor place, nor chance, nor death can bow
My least desires, unto the least remove;
He's firmly mine by oath; I his by vow;
He's mine by faith; and I am his by love;
He's mine by water; I am his by wine,
Thus I my best-beloved's am; thus he is mine.

He is my altar; I, his holy place;
I am his guest, and he, my living food;
I'm his by penitence; he mine by grace;
I'm his by purchase; he is mine by blood;
He's my supporting elm, and I his vine;
Thus I my best beloved's am; thus he is mine.

He gives me wealth; I give him all my vows:
I give him songs; he gives me length of days;
With wreaths of grace he crowns my longing brows,
And I his temples with a crown of praise,
Which he accepts: an everlasting sign
That I my best-beloved's am, that he is mine.

Britten, Canticle II: Abraham and Isaac
Anonymous Text

GOD: Abraham! My servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me
Upon that hill there besides thee.
Abraham, I will that so it be,
For aught that may befall.

Abraham: My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou to me hast sent
Offer I will to Thee.
Thy bidding done shall be.

Make thee ready, my dear darling,
For we must do a little thing.
This woodë do on thy back it bring,
We may no longer abide.
A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

Isaac: Father, I am all ready
To do your bidding most meekëly,
And to bear this wood full bayn[1] am I,
As you commanded me.

Abraham: Now, Isaac son, go we our way
To yonder mount if that we may.

Isaac: My dear father, I will essay
To follow you full fain.

Abraham: O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

Isaac: All ready father, lo, it is here.
But why make you such heavy cheer?
Are you anything adread?

Abraham: Ah! Dear God! That me is woe!

Isaac: Father, if it be your will,
Where is the beast that we shall kill?

Abraham: Thereof, son, is none upon this hill.

Isaac: Father, I am full sore affeared
To see you bear that drawnë sword.

Abraham: Isaac, son, peace, I pray thee,
Thou breakest my heart in three.

Isaac: I pray you, father, layn nothing from me,
But tell me what you think.

Abraham: Ah! Isaac, Isaac, I must thee kill!

Isaac: Alas! Father, is that your will,
Your ownë child for to spill
Upon this hillës brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

[1] *"bayn" - willing*

Text continues...

Britten, Canticle II: Abraham and Isaac (cont'd)

Abraham: O Isaac, son, to thee I say
God hath commanded me today
Sacrifice, this is no nay,
To make of thy bodye.

Isaac: Is it God's will I shall be slain?

Abraham: Yea, son, it is not for to layn.

Isaac: Father, seeing you mustë needs do so,
Let it pass lightly and over go;
Kneeling on my kneës two,
Your blessing on me spread.

Abraham: My blessing, dear son, give I thee
And thy mother's with heart free.
The blessing of the Trinity,
My dear Son, on thee light.
Come hither, my child thou art so sweet,
Thou must be bound both hands and feet.

Isaac: Father, do with me as you will,
I must obey, and that is skill,
Godës commandment to fulfil,
For needs so it must be.

Abraham: Isaac, Isaac, blessèd must thou be.

Isaac: Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

Abraham: Farewell, my sweetë son of grace!

Isaac: I pray you, father, turn down my face,
For I am sore adread.

Abraham: Lord, full loth were I him to kill!

Isaac: Ah, mercy, father, why tarry you so?

Abraham: Jesu! On me have pity,
That I have most in mind.

Isaac: Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

Abraham: To do this deed I am sorryè.

GOD: Abraham, my servant dear,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou dreadest me, well wot I,
That of thy son has no mercy,
To fulfil my bidding.

Abraham: Ah, Lord of heaven and King of bliss,
Thy bidding shall be done, i-wiss!
A hornèd wether here I see,
Among the briars tied is he,
To Thee offered shall he be
Anon right in this place.
Sacrifice here sent me is,
And all, Lord, through Thy grace.

Together: Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
As this Abraham was bayn;
And then altogether shall we
That worthy King in heaven see,
And dwell with Him in great glorye
For ever and ever. Amen.

Britten, Canticle III: Still Falls the Rain
Text by Edith Sitwell (1887-1964)

Still falls the Rain –
Dark as the world of man, black as our loss –
Blind as the nineteen hundred and forty nails
Upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer-beat
In the Potter's Field, and the sound of the impious feet

On the Tomb:
Still Falls the Rain
In the Field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us —
On Dives and Lazarus:
Under the Rain the sore and the gold are as one.

Text continues...

Britten, Canticle III: Still Falls the Rain (cont'd)
Still falls the Rain –
Still falls the Blood from the Starved Man's wounded Side:
He bears in His Heart all wounds – those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear –
The blind and weeping bear whom the keepers beat
On his helpless flesh ... the wounds of the hunted hare.

Still falls the Rain –
Then — O Ile leape up to my God: who pulls me doune –
See, see where Christ's blood streams in the firmament:
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fires of the world – dark-smirched with pain
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain –
'Still do I love, still shed my innocent light, my Blood, for thee.'

Britten, Canticle IV: Journey of the Magi
Text by T.S. Eliot (1888-1965), from *Ariel Poems,* 1927

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The way deeps the weather sharp,
The very dead of winter.'
And the camels galled, sore-footed,
Refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes,
The terraces,
And the silken girls bringing sherbet.

Then the camel men cursing and grumbling
And running away, and wanting their liquor and women.
And the night-fires going out, and the lack of shelters,
And the cities hostile and the town unfriendly.
And the villages dirty and charging high prices.

A hard time we had of it.
At the end we preferred to travel all night.
Sleeping in snatches, with the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation.
With a running stream and a water-mill
Beating the darkness.
And three trees on the low sky.
And an old white horse galloped away in the meadow.
Then we came to a tavern with the vine leaves over the lintel.
Six hands at an open door dicing for pieces of silver.
And feet kicking the empty wine-skins.
But there was no information, and so we continued and arrived at a place,
It was (you may say) satisfactory.

All this was a long time ago, I remember.
And I would do it again, but set down this
Set down this: were we led all that way for Birth or Death?
There was a Birth certainly,
We had evidence and no doubt.
I had seen birth and death but had thought they were different.
This Birth was hard and bitter agony for us,
Like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

Canticle V: The Death of Saint Narcissus
Text by T.S. Eliot, from *Poems Written in Early Youth*, 1967

Come under the shadow of this gray rock,
Come in under the shadow of this gray rock,
And I will show you something different
From either your shadow,
Sprawling over the sand at daybreak,
Or your shadow leaping behind the fire,
Against the red rock:
I will show you his bloody cloth and limbs,
And the grey shadow on his lips.

He walked once between the sea and the high cliffs
When the wind made him aware of his limbs
Smoothly passing each other
And of his arms crossed over his breast.

Text continues...

Canticle V: The Death of Saint Narcissus (cont'd)

When he walked over the meadows,
He was stifled and soothed by his own rhythm.
By the river, his eyes were aware
of the pointed corners of his eyes.
And his hands aware
of the pointed tips of his fingers.

Struck down by such knowledge,
He could not live men's ways, but became a dancer to God.
If he walked in city streets, he seemed to tread on faces,
Convulsive thighs and knees.
So he came out under the rock.

First he was sure that he had been a tree,
Twisting its branches among each other
And tangling its roots among each other.

Then he knew that he had been a fish
With slippery white belly held tight in his
Own fingers.
Writhing in his own clutch,
His ancient beauty caught fast
In the pink tips of his new beauty.

Then he had been a young girl
Caught in the woods by a drunken old man.
Knowing at the end the taste of his own whiteness,
The horror of his own smoothness,
And he felt drunken and old.

So he came a dancer to God.
Because his flesh was in love with the burning arrows,
He danced on the hot sand until the arrows came.

As he embraced them, his white skin surrendered itself
To the redness of blood,
And satisfied him.

Now he is green, dry and stained
With the shadow in his mouth.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
MONDAY, JULY 15, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Carl Reinecke
(1824-1910)

Trio in A minor for Piano, Oboe and Horn, Op. 188 (1887)

I. Allegro moderato
II. Scherzo: Molto vivace
III. Adagio
IV. Finale: Allegro ma non troppo

MARTHA KLEINER, OBOE
KEVIN HASELTINE, HORN
ALEX PEH, PIANO

Benjamin Britten
(1913-1976)
ed. Colin Matthews

Three Songs for Les Illuminations

Phrase (Fete d'hiver)
Aube
À une raison

JESSICA ASZODI, SOPRANO
CHOEUN LEE, PIANO

Claude Debussy
(1862-1918)

La mer est plus belle

Frederick Delius
(1862-1934)

Il pleure dans mon coeur

Debussy
Delius
Gabriel Fauré
(1845-1924)

L'échelonnement des haies
Chanson d'automne
Avant que tu ne t'en ailles

EDWARD NELSON, BARITONE
WEI-HAN WU, PIANO

The coaches for this concert include TMC Faculty Members Ignat Solzhenitsyn (Reinecke), Howard Watkins (Britten), Alan Smith (Verlaine Songs)

Britten, Three songs for Les Illuminations

Text by Arthur Rimbaud (1854-1891) from *Les Illuminations*

Phrase [Fete d'hiver]

La cascade sonne derrière les huttes d'opéra-comique. Des girandoles se prolongent, dans les vergers et les allées voisins du méandre, - les verts et les rouges du couchant...Rondes sibériennes, Chinoises de Boucher.

Phrase [Celebration of Winter]

The sound of the waterfall is heard behind the huts of the opera-comique. The candelabras extend through the orchard and pathways near the meander, - The greens and reds of the setting sun... Siberian dances, Chinese women of Boucher.

Aube

J'ai embrassé l'aube d'été.

Rien ne bougeait encore au front des palais. L'eau était morte. Les camps d'ombres ne quittaient pas la route du bois. J'ai marché, réveillant les haleines vives et tièdes, et les pierreries regardèrent, et les ailes se levèrent sans bruit.

La première entreprise fut, dans le sentier déjà empli de frais et blêmes éclats, une fleur qui me dit son nom.

Je ris au wasserfall qui s'échevela à travers les sapins : à la cime argentée je reconnus la déesse.

Alors je levai un à un les voiles. Dans l'allée, en agitant les bras. Par la plaine, où je l'ai dénoncée au coq. A la grand'ville elle fuyait parmi les clochers et les dômes, et courant comme un mendiant sur les quais de marbre, je la chassais.

En haut de la route, près d'un bois de lauriers, je l'ai entourée avec ses voiles amassés, et j'ai senti un peu son immense corps. L'aube et l'enfant tombèrent au bas du bois.

Au réveil il était midi.

Dawn

I have held in my arms the summer dawn.

Nothing stirred yet in front of the palaces. The water was dead still. The encampment of shadows held the road to the woods. I walked on, waking up the tepid, living breezes and the gemstones watched and the wings rose without sound.

The first happening upon the little path already filled with fresh and pale glare, a flower told me its name.

I laughed at the waterfall, disheveled through the pines. At their silver tips I recognized the goddess.

Then I lifted her veils one by one. In the path I waved my arms. In the field, where I gave her away to the cock. In the big town, she fled between the bell towers and the domes and, moving like a beggar on the marble quays, I hunted her.

At the top of the road, close to the laurel wood. I encircled her, with her veils piled up upon her, and I felt a little the heaviness of her body. Dawn and the child dropped together at the bottom of the wood.

At the awakening it was midday.

À une raison

Un coup de ton doigt sur le tambour décharge tous les sons et commence la nouvelle harmonie.

Un pas de toi, c'est la levée des nouveaux hommes et leur en-marche.

Ta tête se détourne : le nouvel amour ! Ta tête se retourne, — le nouvel amour!

«Change nos lots, crible les fléaux, à commencer par le temps», te chantent ces enfants. «Élève n'importe où la substance de nos fortunes et de nos vœux», on t'en prie.

Arrivée de toujours, qui t'en iras partout.

To some god

One touch of your finger on the drum offloads all the sounds and starts a new harmony.

One step by you, lifts new men onwards on their march.

You turn your head aside: a new love! You turn your head back to us: A new love!

"Change your fate, filter the curse, beginning with time" chant the children. "Uplift the substance of our fortunes and of our wishes" they pray to you.

Forever arriving, you are always departing.

Songs on texts of Paul Verlaine (1844-1896)

La mer est plus belle

La mer est plus belle que les cathédrales,
Nourrice fidèle, berceuse de râles,
La mer sur qui prie la Vierge Marie!

Elle a tous les dons terribles et doux.
J'entends ses pardons gronder ses courroux...
Cette immensité n'a rien d'entêté.

Oh! Si patiente, même quand méchante!
Un souffle ami hante la vague, et nous chante:
"Vous, sans espérance, mourrez sans souffrance!"

Et puis, sous les cieux qui s'y rient plus clairs,
Elle a des airs bleus, roses, gris et verts...
Plus belle que tous, meilleure que nous!

The sea is more beautiful

The sea is more beautiful than the cathedrals,
A faithful cradler of the waterbirds,
The sea over which the Virgin Mary prays!

It has every quality, terrible and sweet.
I hear its forgiveness cursing its wrath...
This immensity which has no ill will.

Oh! So patient, even when malicious!
A friendly breath haunts the wave, and sings to us:
"You, without hope, die without suffering!"

And then, beneath the sky which smiles more brightly,
There are hues of blue, pink, gray and green...
More beautiful than everything, better than us!

Il pleure dans mon coeur

Il pleure dans mon coeur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon coeur?

O bruit doux de la pluie,
Par terre et sur les toit!
Pour un coeur qui s'ennuie,
O le chant de la pluie!

Il pleure sans raison
Dans ce coeur qui s'écoeure.
Quoi! Nulle trahison?
Ce deuil est sans raison.

C'est bien la pire peine,
De ne savoir pourquoi,
Sans amour et sans haine,
Mon coeur a tant de peine.

There is weeping in my heart

There is weeping in my heart
Like the rain upon the town.
What is this languor
That pervades my heart?

Oh, the soft sound of the rain,
On the earth and on the roofs!
For a heart which grows listless,
Oh, the song of the rain!

Tears fall without reason
In this heart which sickens.
What! No betrayal?
This grief is without reason.

It is truly the worst pain,
To not know why,
Without love and without hatred,
My heart feels such pain.

L'échelonnement des haies

L'échelonnement des haies
Moutonne à l'infini, mer
Clair dans le brouillard clair
Qui sent bon les jeunes baies.

Des arbres et des moulins
Sont légers sur le vert tendre
Où vient s'ébattre et s'étendre
L'agilité des poulains.

Dans ce vague d'un Dimanche
Voici ce jouer aussi
De grandes brebis, aussi
Douce que leur laine blanche.

Tout à l'heure déferlait
L'onde, roulée et volutes,
De cloches comme des flûtes
Dans le ciel comme du lait.

The succession of hedgerows stretches out

The succession of hedgerows stretches out
Frothing into infinity,
A bright ocean in the bright mist
Which smells pleasantly of bayberries.

Some trees and some windmills
Are posed lightly on the delicate green
Where the agile colts
Come to frolic and stretch.

On this dreamy Sunday
Some large ewes
Are also playing here,
As soft as their white wool.

Just now the wave broke,
Rolling in scroll-like furls,
Of flute-like bells,
In the milk-white sky.

Chanson d'automne

Les sanglots longs
des violons
de l'automne
blessent mon coeur
d'une langueur
monotone.

Tout suffocant
et blême, quand
sonne l'heure.
Je me souviens
des jours ancien,
et je pleure...

Et je m'en vais
au vent mauvais
qui m'emporte
de çà, de là,
pareil à la
feuille morte...

Autumn Song

The long sobs
of the violins
of autumn
wound my heart
with a monotonous
languor.

All suffocating
and pallid, when
the hour sounds.
I remember
the days long past
and I weep...

And I set off
on the malevolent wind
that carries me
here and there,
like a
dead leaf...

Avant que tu ne t'en ailles

Avant que tu ne t'en ailles,
Pâle étoile du matin;
(Mille cailles
Chantent, chantent dans le thym!)

Tourne devers le poète,
Dont les yeux sont pleins d'amour;
(L'alouette
Monte au ciel avec le jour!)

Tourne ton regard que noie
L'aurore dans son azur;
(Quelle joie
Parmi les champs de blé mûrs!)

Et fais luire ma pensée
Là-bas, bien loin, oh! bien loin!
(La rosée
Gaiment brille sur le foin!)

Dans le doux rêve où s'agite
Ma mie endormie encor...
(Vite, vite,
Car voici le soleil d'or!)

Before you vanish

Before you vanish,
Pale star of the morning;
(A thousand quails
Sing, sing in the thyme!)

Turn towards the poet,
Whose eyes are full of love;
(The lark
Climbs to the sky with the day!)

Turn your gaze, which drowns
The dawn in its azure;
(What joy
Among the fields of ripe grain!)

And make my thoughts shine
Over there, far away, oh! far away!
(The dew
Gaily sparkles on the hay!)

Into the sweet dream where
My love is stirring as I sleep...
(Quickly, quickly,
For here is the golden sun!)

Upcoming Events of the Tanglewood Music Center

♪ **Saturday, July 20, 6pm**
Prelude Concert
Works by BEETHOVEN and others

Sunday, July 21, 10am
Chamber Music
Works by BEETHOVEN, BRAHMS, LIGETI, and others

Sunday, July 21, 7pm
Vocal Concert
Works by BACH, SCHOENBERG, and Russian artsong

♪ **Monday, July 22, 6pm**
Piano Prelude
Works by DEBUSSY

Monday, July 22, 8pm
The Margaret Lee Crofts Concert
Tanglewood Music Center Orchestra
Stéphane Denève, conductor
Tanglewood Music Center Conducting Fellows
ALL-DEBUSSY PROGRAM
Prélude à l'Après-midi d'un faune
Jeux
Danses sacrées et profanes
La Mer

♪ **Saturday, July 27, 6pm (TH)**
Prelude Concert
Works by BARTÓK, HUMMEL, and MARTIN

Sunday, July 28, 10am (TH)
Chamber Music
Works by BEETHOVEN, IVES, and others

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

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2013 Tanglewood

SEIJI OZAWA HALL

Monday, July 15, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall
THE DANIEL FREED AND SHIRLEE COHEN FREED MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
STEFAN ASBURY conducting (Shostakovich)
TMC CONDUCTING FELLOWS
CIARÁN McAULEY (Britten Pas de Six)
ALEXANDRE BLOCH (Britten "Les Illuminations")

MARKING THE CENTENNIAL OF BENJAMIN BRITTEN'S BIRTH

BRITTEN — Pas de Six from the ballet "Prince of the Pagodas," Opus 57a

Entrée
Variation I. Pas de deux
Variation II. Girl's solo
Variation III. Boy's solo
Pas de Trois
Coda

CIARÁN McAULEY conducting

BRITTEN — "Les Illuminations," to poems by Arthur Rimbaud, Opus 18

Fanfare
Towns
Strophe—Antiquity
Royalty
Seascape
Interlude
Being Beauteous
Parade
Departure

LAURA STRICKLING, soprano (TMC Fellow)
ALEXANDRE BLOCH conducting

Text and translation begin on page 7.

{ I n t e r m i s s i o n }

Program continues...

SHOSTAKOVICH Symphony No. 11 in G minor, Opus 103, "The Year 1905"
The Palace Square
The Ninth of January
In Memoriam
The Tocsin

STEFAN ASBURY conducting

Celebrating the Britten Centennial

Benjamin Britten's hundredth birthday falls on November 22 of this year. He always regarded his birthday as an auspicious date since it is also St Cecilia's Day, dedicated to the patron saint of music, a day celebrated in a great series of Odes by Henry Purcell, the English composer with whom Britten always felt a special affinity. (Stage works of Britten and Purcell—a double bill of Britten's *Curlew River* and Purcell's *Dido and Aeneas*—will be paired in a special TMC/Mark Morris Dance Group double bill this summer, on July 31 and August 1 in Ozawa Hall.) The Britten centennial allows us to look back at his achievement and be reminded once again how immensely varied and enduring his music can be.

Britten's first opera, *Peter Grimes*, first performed in London in June 1945—and which received its American premiere at Tanglewood the following summer—laid to rest the pre-war notion, widely held, that he was merely very clever, and became one of the few 20th-century operas to be firmly in the repertoire of the world's opera houses. The series of operas that followed, all very different one from another, are regularly staged. In the 1950s he had passionate admirers who formed something of a cult around the Aldeburgh Festival, held every year since 1948 in Britten's home town. The cult gradually metamorphosed into a world-wide recognition that each year's new offerings were likely to be major events, as indeed they were. Britten's music not only carries a powerful message, usually concerning the exploitation and vulnerability of weaker souls, it also displays an exceptional versatility. Writing for children or amateurs, he produced such effective pieces as the *Hymn to St Cecilia* and *Noye's Fludde*; his chamber music includes four string quartets and a series of works for Rostropovich (definitely not for amateurs). Of his works for orchestra the *Sinfonia da Requiem* and the *Young Person's Guide to the Orchestra* never fail to impress. His feeling for the English language is marvelously illustrated in a long series of song cycles and folksong arrangements. There are choral works and ballets too. All of Britten's music consistently repays our curiosity and our admiration.

HUGH MACDONALD

Hugh Macdonald, Avis Blewitt Professor Emeritus of Music at Washington University in St. Louis, writes extensively on music from Mozart to Shostakovich and is a frequent contributor to the BSO program book.

Benjamin Britten (1913-1976)
Pas de Six from the ballet "Prince of the Pagodas," Opus 57a
"Les Illuminations," Opus 18

The two works by Benjamin Britten selected for this program, while separated by a considerable stylistic gulf and eighteen years in the composer's catalog, both demonstrate Britten's vivid, incisive musical language and his fascination with the fantastic. Though we hear only a few brief moments of music from *Prince of the Pagodas*, the athletic "Pas de Six" is enough to taste the exotic and playful flavor of the full 100-minute ballet, Britten's largest orchestral work (not counting operas). Originally approached in 1954 by choreographer John Cranko, who was seeking a composer for a new work to be premiered at London's Sadler's Wells Ballet, Britten initially struggled with the project and was forced to request multiple deadline extensions. It was only after a two-week visit in 1956 to the South Pacific island of Bali, during which he immersed himself in the experience and culture of gamelan music, that the composer found his inspiration. The distinctive tinkling bells, percussive rhythms, and prominent high wind instruments of the gamelan lend character and spice to the ballet, which features an Emperor, an evil princess and a good-hearted one, a magical prince disguised as a salamander, and a happy-ever-after ending.

Les Illuminations, a relatively early piece written largely in 1939 during the 26-year-old Britten's first months in America after fleeing the building European cataclysm, is an altogether darker work. A weighty song cycle based on the abstruse, fever-dream poetry of Arthur Rimbaud, the character of both the music and the verse is perfectly summed up in the single line that forms the text of the opening movement: "I alone hold the key to this wild parade." Examining existential themes of lost childhood and the savageness hidden within modern society, projecting surrealistic visions of mythical creatures and the power of nature, and capturing with searing intensity the overpowering force of sensual and erotic attraction, this is about as far as one can get from the staid stereotype of British music. Dedicated to Swiss soprano Sophie Wyss and inspired at least in part by tenor Peter Pears—with whom Britten was beginning a lifelong relationship at this time and to whom "Being Beauteous" is inscribed—*Les Illuminations* is an early testament to the genius of one of the twentieth century's great composers of vocal music.

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Dmitri Shostakovich (1906-1975)
Symphony No. 11 in G minor, Opus 103, "The Year 1905"

Like all artistic work created under the rule of an oppressive, censorious government, the music of Shostakovich is necessarily cloaked in ambiguity; much speculation and inference is required if one is to attribute to it specific non-musical meanings.

But of Shostakovich's many works to have bred controversy during the composer's lifetime—and which continue to inspire disagreement and debate among audiences and scholars today—the Symphony No. 11 seems to speak clearly and unequivocally. Through the composer's own labels, both written and musical, all of the work's key themes and messages are made clear. It is a great irony (and rather unbelievable in retrospect) that the Soviet regime, with which Shostakovich had such a complicated and mercurial relationship, was sufficiently self-deluded and out of touch as to hail this anti-violence, anti-autocratic protest piece as a model of Socialist Realism and award its composer the Lenin Prize.

Subtitled "The Year 1905," the Eleventh Symphony's first layer of meaning is in tribute to the victims of the Russian Revolution of 1905, and, more specifically, to the victims of Bloody Sunday—January 9, 1905 (January 22 according to the Gregorian calendar familiar to us). On that day, a large but peaceful congregation of striking workers and their families—armed only with religious icons and said to have been singing patriotic songs including "God save the Tsar"—amassed in front of St. Petersburg's Winter Palace to deliver a petition to Nicholas II, who unbeknownst to the protestors was not in residence. As they approached the palace, the Imperial Guard formed up to bar their progress and, without provocation, fired into the crowd. The number of casualties is uncertain and varies widely depending on whose account one believes, but thousands of unarmed civilians were injured and at least a few hundred were left dead in the snow. These events would have been very familiar and meaningful to Shostakovich: one survivor of Bloody Sunday was his father, Dmitri Boleslavovich.

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Sadly, history repeats itself, and though the inspiration for the Symphony No. 11 is ostensibly the 1905 Revolution, it surely also eulogizes the victims of the Hungarian Uprising of 1956, sparked by an event disturbingly similar to Bloody Sunday. On October 23 of that year, troops of the Hungarian puppet regime in Budapest turned machine guns on a group of poverty-stricken, peacefully demonstrating students and workers, killing hundreds. When militias sprang up in response, Soviet troops and tanks were sent across the border and brutally crushed the rebellion. That the murderers in 1956 were, symbolically at least, the descendents of the murdered in 1905—whose compatriots eventually succeeded in toppling the Imperial government in 1917—is a cruel twist of fate that was certainly not lost on Shostakovich: When he composed the Eleventh Symphony the year after the Hungarian Uprising, he dedicated it to the 40th anniversary of the October Revolution. That this thinly veiled thrust at the Soviets' ideological corruption and abuses of power would go unnoticed by the authorities was by no means guaranteed. Musicologist and Shostakovich confidant Lev Lebedinsky wrote that the anti-government subtext of the work "was so clear to those 'who had ears to listen' that [Shostakovich's] son, with whom he wasn't in the habit of sharing his deepest thoughts, whispered to Dmitri Dmitriyevich during the dress rehearsal prior to the October 1957 premiere, 'Papa, what if they hang you for this?' "

The four movements, which flow together without pause, contain some of Shostakovich's most vivid and pictorial music, clearly illustrating in the first two movements the events of that gruesome day in January 1905, and ruminating on their tragedy and significance in the final two. And in the melodies chosen as the main musical themes throughout the work, Shostakovich reveals the final layer of meaning embedded in his symphony. Woven into the fabric of the music is a series of tunes that would have been familiar to everyone in the Soviet Union—snippets of folk music and, most important, revolutionary and prison songs from the late nineteenth and early twentieth centuries that chronicle the suffering under and defiance of Tsarist rule. It was this aspect of the symphony, which on the surface seemed a glorification of the Bolshevik Revolution and the perfect embodiment of Socialist Realism, that so delighted the Kremlin and disgusted those who thought Shostakovich had sold his soul. But it seems impossible now to imagine that Shostakovich—who saw the horrors of Soviet rule and suffered a good deal himself as a result of government oppression—could incorporate these songs protesting a certain violent and autocratic government at a certain point in history without intending them to express the struggle of all people against all such tyranny, in any place and time, including his own.

It doesn't take long for the first of these melodies to appear. The first movement, characterized by whispering strings, eerily shifting harmonies, ominous timpani rumbling, and distant brass fanfares, portrays the empty and peaceful Winter Palace square, covered in snow and lit by the pale early-morning light. After a first few fleeting glimpses, a solo flute delivers a full phrase of melody from a revolutionary song titled "Listen!": "The autumn night is as black as treason, black as the tyrant's conscience." A few minutes later, the cellos and basses introduce the melody of "The Prisoner": "The night is dark, try to catch the passing minutes; but the prison walls are strong, the gates are closed with iron locks." Both of these songs were recognized as anthems of 19th-century political prisoners. Eventually, with an urgent, rustling motive in the lower strings, the second movement begins and the petitioners arrive, the music gradually increasing in volume and expand-

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AUGUST 15 – AUGUST 18

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Farmhouse Cheeses with Ihsan Gurdal · $55

IHSAN GURDAL

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LYDIA SHIRE

August 16 Friday
7pm, Hawthorne Tent
Blind Tastings with Jim Nejaime · $55

JIM NEJAIME

August 17 Saturday
12noon, Ozawa Tent
High Noon Wine Tasting with Joseph Carr · $55

JOSEPH CARR

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12noon, Seranak
Sumptuous Sunday at Seranak with Chef Joanne Chang, featuring Veuve Clicquot · $70

JOANNE CHANG

August 18 Sunday
1pm, Formal Gardens Tent
Chocolate Springs Seminar with Josh Needleman · $55

JOSH NEEDLEMAN

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ing in orchestration as the crowd grows. The two themes of this movement, "The Ninth of January," are taken from a movement of the same name from Shostakovich's earlier Choral Poems: "O Tsar, our little father, look around you. Life is impossible because of the Tsar's servants, against whom we are helpless"; and "Bare your heads! On this mournful day, the shadow of a long night passed over the earth." These melodies increase in force and then are viciously repeated as violence breaks out. Shostakovich's visceral, earsplitting portrayal of the 1905 massacre, with snare drum gunfire and screaming brass, leaves no doubt as to the brutality of the scene, and when the music of the palace square returns quietly at the end, one can see the fallen bodies and the snow turned red with blood.

The third movement, "In Memoriam," is an elegy for the fallen and is based on a funeral march called "You fell as victims." Though mournful, it does not wallow and at times takes on a threatening edge, perhaps indicating the resilience and resolve of the common people in the face of adversity. Finally, the aptly named "Tocsin" (or "Alarm Bell") movement feels like a double-edged caution, urging citizens to be always on guard and defiantly warning the tyrant of the price he will pay for his tyranny. The melodies of this movement are taken from folk songs called "Rage, Tyrants," and "Whirlwind of Danger," as well as from all of the preceding movements. The return of the eerie music of the symphony's opening bars just before the histrionic conclusion, clanging with bells and pounding with militant drums, does not give the feeling that Shostakovich expected the cycle of oppression and violence to end any time soon.

JAY GOODWIN

Currently on the editorial staff at Carnegie Hall, New York-based annotator Jay Goodwin was the Tanglewood Music Center's Publications Fellow in 2009.

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BENJAMIN BRITTEN "Les Illuminations," Opus 18
Poems by Arthur Rimbaud

Fanfare

J'ai seul la clef de cette parade,
de cette parade sauvage.

Villes

Ce sont des villes!
C'est un peuple pour qui se sont
montés ces Alleghenys et ces
Libans de rêve!

Ce sont des villes!
Des chalets de cristal et de bois se
meuvent sur des rails et des
poulies invisibles.
Les vieux cratères, ceints de colosses
et de palmiers de cuivre rugissent
mélodieusement dans les feux.

Fanfare

I alone have the key to this parade,
to this savage parade.

Towns

These are towns!
This is a people for whom illusory
Alleghenies and Lebanons reared
themselves up!

These are towns!
Chalets of wood and glass move on
invisible rails and pulleys.

The ancient craters, encircled by
colossi and by vats of copper, roar
melodiously in the flames.

Please turn the page quietly.

Ce sont des villes!
Des cortèges de Mabs en robes rousses, opalines, montent des ravines.
Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane.

Les Bacchantes de banlieues sanglotent et la lune brûle et hurle.
Vénus entre dans les cavernes des forgerons et des ermites.

Ce sont des...
Des groupes de beffrois chantent les idées des peuples.
Des châteaux bâtis en os sort la musique inconnue.

Ce sont des villes!
Ce sont des villes!
Le paradis des orages s'effrondre.
Les sauvages dansent sans cesse, dansent, dansent sans cesse la Fête de la Nuit.

Ce sont des villes!

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaines d'or d'étoile à étoile, et je danse.

Antique

Gracieux fils de Pan!
Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent.
Tachées de lie brune, tes joues se creusent.
Tes crocs luisent.
Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds.
Ton coeur bat dans ce ventre où dort de double sexe.
Promène-toi, la nuit, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

These are towns!
Processions of Mabs in russet, opaline dresses rise from the ravines.
Up there, Diana suckles the harts whose feet are in the waterfalls and the brambles.
Suburban Bacchantes sob, and the moon burns and howls.
Venus enters the caves of the blacksmiths and hermits.

These are...
Groups of belfries give tongue to the thoughts of the peoples.
From castles fashioned in bone comes unknown music.

These are towns!
These are towns!
The paradise of the storms collapses.
The savages dance ceaselessly, dance, dance ceaselessly in the Festival of Night.

These are towns!

What kind arms and what lovely hour will give me back that place whence come my slumbers and my slightest movements?

Strophe

I have stretched cords from steeple to steeple; garlands from window to window; chains of gold from star to star, and now I dance.

Antiquity

Graceful son of Pan!
Under your brow crowned with little flowers and berries, your eyes, precious balls, are looking around.
Stained with brown dregs, your cheeks grow hollow.
Your fangs shine.
Your breast is like a zither, tinglings run in your fair arms.

Your heart beats in that belly where the double sex sleeps.
Walk abroad at night, at night, gently moving that thigh, that other thigh and that left leg.

Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient, criaient sur la place publique:
"Mes amis, mes amis, je veux qu'elle soit reine, je veux qu'elle soit reine!"
"Je veux être reine, être reine, être reine!"
Elle riait et tremblait.
Il parlait aux amis de révélation, d'épreuve terminée.
Ils se pâmaient l'un contre l'autre.

En effet, ils furent rois toute une matinée, où les tentures carmines se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

Marine

Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulair'ment vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons...tourbillons de lumière.

Interlude

J'ai seul la clef de cette parade, de cette parade sauvage.

Being Beauteous

Devant une neige, un Être de beauté de haute taille.
Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chaires superbes.
Les couleurs propres de la vie se foncent, dansent et se dégagent autour de la vision, sur le chantier.
Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques

Royalty

One fine morning, amongst a gentle people, a man and a woman—proud creatures—were crying, crying out in the public square:
"My friends, my friends, I want her to be Queen, I want her to be Queen!"
"I want to be Queen, to be Queen, to be Queen!"
She laughed and trembled.
He spoke to his friends of revelation, of final proof.
They rivaled each other in their rapture.
Indeed, they became sovereigns for a whole morning, when the scarlet hangings went up on the houses, and for the whole afternoon when they came from the palm gardens.

Seascape

The carriages of silver and of copper,
The prows of steel and silver,
Thrash the foam,
Stir up the brambled roots.
The currents of the wasteland,
And the immense tracks of the ebb-tide
Flow in circles towards the East,
Towards the columns of the forest,
Towards the piers of the jetty,
Whose jutting corners are battered by whirlpools...whirlpools of light.

Interlude

I alone have the key to this parade, to this savage parade.

Being Beauteous

Before a background of snow, a tall, beautiful Being.
Hissings of death and circles of muffled music cause this adored body to rise, to spread and to tremble like a spectre; scarlet and black wounds break out on the glorious flesh.
The true colors of life fuse, dance, and separate around the vision of the stocks.
And tremors arise and growl, and the frenzied flavor of these effects charged with the mortal hissing and the raucous music which the world,

Please turn the page quietly.

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que le monde, loin derrière nous,
lance sur notre mère de beauté,
elle recule, elle se dresse.
Oh! nos os sont revêtus d'un nouveau
corps amoureux.
O la face cendrée, l'écusson de crin,
les bras de cristal! le canon sur
lequel je dois m'abattre à travers
la mêlée des arbres et de l'air
léger!

far behind us, casts on our mother
of beauty, recoils and rears up.

Oh! Our bones are re-clad in a new
loving body.
The ash-gray face, the shield of
horsehair, the crystal arms! The
cannon on which I must subside
through the tangle of trees and
soft air!

Parade

Des drôles très solides.
Plusieurs ont exploité vos mondes.
Sans besoin, et peu pressés de
mettre en oeuvre leurs brillantes
facultés et leur expérience de vos
consciences.
Quels hommes mûrs!
Quels hommes mûrs!
Des yeux hébétés la façon de la nuit
d'été, rouges et noirs, tricolorés,
d'acier piqué d'étoiles d'or; des facies
déformés, plombés, blêmis, incendiés;
des enrouements folâtres!
La démarche cruelle des oripeaux!
Il y a quelques jeunes!
O le plus violent Paradis de la grimace
enragée!
Chinois, Hottentots, Bohémiens, niais,
hyènes, Molochs, vieilles démences,
démons sinistres, ils mêlent les tours
populaires, maternels, avec les poses
et les tendresses bestiales.
Ils interpréteraient des pièces nouvelles
et des chansons "bonnes filles."
Maître jongleurs, ils transforment le
lieu et les personnes et usent de
la comédie magnétique.
J'ai seul la clef de cette parade,
de cette parade sauvage!

Parade

Downright knaves.
Several have exploited your worlds.
Having no needs, and seldom required
to put into action their brilliant
faculties and their experience of
consciences.
What mature men!
What mature men!
Eyes drugged like a summer night,
red and black, tricolor, steel dotted
with gold stars; features deformed,
livid, blemished, burnt; wanton
huskiness!
The cruel bearing of the tawdry finery!
There are some young people!
Oh most violent paradise of the furious
grimace!
Chinese, Hottentots, gypsies, fools,
hyenas, Molochs, mad old women,
sinister demons, they mingle their
popular, motherly tricks with
animal poses and affections.
They would interpret new pieces and
"good girl" songs.
Master jugglers, they transform the
place and the people and make use
of irresistible comedy.
I alone have the key to this parade,
to this savage parade!

Départ

Assez vu.
La vision s'est rencontreé à tous les airs.
Assez eu.
Rumeurs des villes, le soir, et au
soleil, et toujours.
Assez connu.
Les arrêts de la vie.
O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs.

Departure

Enough seen.
The vision was met with in every tune.
Enough had.
Murmurs of the towns, of the night,
and in the sun, and always.
Enough known.
The decrees of life.
Oh Murmurs and Visions!
Departure in new affection and noise.

ARTHUR RIMBAUD

ARTISTS

Stefan Asbury

Chief Conductor of the Noord Nederlands Orkest, Stefan Asbury is a regular guest with many of the leading orchestras worldwide. Recent and current highlights include performances with the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, and Tokyo Symphony Orchestra. Previous seasons have included guest engagements with the London Symphony, Los Angeles Philharmonic, RAI Turin, Seattle Symphony, Dresdner Philharmonie, Seoul Philharmonic, West Australian Symphony Orchestra, and the Orchestra of St Luke's. He enjoys frequent collaborations with the Basel Sinfonietta, WDR Sinfonieorchester, hr-Sinfonieorchester, NDR Sinfonieorchester, and ORF Radio-Symphonieorchester Wien. Mr. Asbury is also a regular guest conductor at such festivals as Automne en Normandie, Wien Modern, Wiener Festwochen, Munich Biennale, the Salzburger Festspiele, and La Biennale di Venezia. He has served on the faculty of the Tanglewood Music Center since 1995 and since 2005 has held the Sana H. and Hasib J. Sabbagh Master Teacher Chair on the TMC conducting faculty. From 1999 to 2005 he was Associate Director of New Music Activities. In addition to his regular summer teaching, he has given conducting master classes at institutions such as the Hochschule der Künste (Zurich), Venice Conservatory, and Tokyo Wonder Site, and his master classes are featured in the Boston Symphony Orchestra's *Inside the TMC*. Recent opera productions included conducting John Adams's *A Flowering Tree* for the Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen, Britten's *Owen Wingrave* with the Tapiola Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with Théâtre Royal de La Monnaie and the Nationale Reisopera, Johannes Maria Staud's *Berenice* at the Munich Biennale, and Britten's *A Midsummer Night's Dream* in Karlsruhe. He has collaborated with the Mark Morris Dance Group in their production and tour of Prokofiev's *Romeo and Juliet*; performances took place at Lincoln Center and at the Barbican, among other venues. He collaborated with MMDG again on *Four Saints in Three Acts* at the Brooklyn Academy of Music. Stefan Asbury has particularly strong relationships with many living composers, including Oliver Knussen, Steve Reich, Wolfgang Rihm, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Musikfabrik, and the London Sinfonietta. He was music director of the Remix Ensemble Casa da Musica Porto from 2001 to 2005, working with them to commission new works and programming an innovative mix of jazz, film, and music theater. Notable among his recordings are works by Unsuk Chin with Ensemble Intercontemporain on Deutsche Grammophon, a CD of music by Jonathan Harvey (awarded a "Monde de la Musique CHOC" award), and Gérard Grisey's complete *Les Espaces acoustiques* with WDR Sinfonieorchester, which won a Deutschen Schallplattenkritik award.

Alexandre Bloch

Returning for a second consecutive summer as a TMC Conducting Fellow, Alexandre Bloch first came to international attention as winner of Donatella Flick's LSO Conducting Competition in October 2012, after which he was appointed assistant conductor at the London Symphony Orchestra. He is a Conducting Fellow at the Royal Northern College of Music and was named a "2012 Talent" by ADAMI (the French Society for Performers' Rights). He recently stepped in to replace an indiposed Mariss Jansons at the Royal Concertgebouw Orchestra for three very successful concerts including Strauss's *Death and Transfiguration* and a commission by Jörg Widmann. Future plans include concerts with London Symphony Orchestra and his debuts with Royal Liverpool Philharmonic, NWD Philharmonie, Manchester Camerata and Orchestre de Chambre de Paris, the Youth Australian Orchestra, and Royal Danish Orchestra.

Ciarán McAuley

Ciarán McAuley was born in 1983 in Harare, Zimbabwe. The Irish conductor studied at the Royal Northern College of Music (UK) and at the Zürcher Hochschule der Künste (Switzerland), under Johannes Schlaefli. He has participated in master classes with, among others, Bernard Haitink and David Zinman, as well as in workshops with the likes of the BBC Scottish Symphony Orchestra, Tonhalle Orchester, and Festival Strings Lucerne. In 2009 he won the Ricordi Conducting Prize; in 2010 and in 2012 he was the recipient of the Bryden Thomson Trust Award, and since 2011 he has conducted as part of the Deutsche Dirigentenforum. Highlights of his 2012-13 season include engagements with the Vanemuise Sümfooniaorkester, Baden-Badener Philharmonie, Thüringer Symphoniker, and assisting at Norrköping Symfoniorkester.

Laura Strickling

Praised by the *New York Times*, soprano Laura Strickling is an alumna of the Berkshire Opera Company Resident Artist Program; her operatic performances include Cleopatra (*Giulio Cesare*), the Countess (*Le nozze di Figaro*), Mimi (*La bohème*), Dinorah (*Dinorah*), Gretel (*Hansel and Gretel*), Micaëla (*Carmen*), and Pamina (*Die Zauberflöte*). Her competition honors include the Liederkranz competition, the Schubert Club competition, the Bel Canto Foundation Competition, the American Prize, the Vocal Arts DC Competition, the NATS Artist Awards, and the Washington International Competition. A devoted recitalist, Ms. Strickling has performed at Carnegie Hall, the Kennedy Center, Trinity Church on Wall Street, and the Afghanistan National Institute of Music. A graduate of the Peabody Conservatory, she performed in "The Song Continues..." with Marilyn Horne at Carnegie Hall, was a two-time Stern Fellowship recipient at Songfest, and was a resident artist in the Steans Music Institute at Ravinia.

Tanglewood Music Center Orchestra

(July 15, 2013)

Violin I

Samantha Bennett
Cynthia Burton
Benjamin Carson
Thomas Hofmann * ^
Erica Hudson
Aika Ito
Ivana Jasova
Cheuk-Yin Clement Luu
Genevieve Micheletti
Julia Noone
Sarah Peters
Tara Lynn Ramsey
Lauren Roth +
Maria Semes
Tess Varley

Violin II

Sarah Hamilton Atwood
Kelsey Blumenthal
Autumn Chodorowski
Andrea Daigle
Caitlin Kelley
Natsuki Kumagai +
KahYee Lee
Lucia Nowik
Matthew Vera
Molly Werts
Jennifer Wey
Melissa Wilmot * ^
Ludek Wojtkowski

Viola

Camilla Berretta
Sekyeong Cheon
Mary Ferrillo
Caroline Gilbert
Anna Griffis
Jacqueline Hanson
Adrienne Hochman * ^
Elizabeth Oka
Evan Perry +
Erica Schwartz
Jacob Shack
Daniel Stone
Rainey Weber
Danielle Wiebe

Cello

Grace An
Yska Benzakoun +
Thomas Carpenter
Jesse Christeson
Diana Flores
Louise Grévin * ^
Dahae Kim
Young Sook Lee
Francesca McNeeley
Clare Monfredo
Sofia Nowik
Patricia Ryan
Clayton Vaughn
Owen Young ◊
Matt Zucker

Double Bass

Mariya-Andoniya Andonova
Zac A. Camhi
Paul Cannon +
Nicholas Cathcart * ^
Michael Chiarello
Ian Hallas
Nate Paer
Todd Seeber ◊

BSO Archives

Flute
Francesco Camuglia *
Masha Popova
Matthew Roitstein
Adrian Sanborn +

Piccolo
Matthew Roitstein

Oboe
Martha Kleiner *
Geoff Sanford +
Corbin Stair
John Upton

English Horn
John Upton

Clarinet
Samuel Almaguer
Gabriel Campos Zamora *
John Diodati
Samuel Rothstein
Brad Whitfield +

Bass Clarinet
Samuel Rothstein

Bassoon
Joshua Baker *
Andrew Brady
Sean Maree
Jack Peña +

Contrabassoon
Andrew Brady

Horn
Kevin Haseltine
Elyse Lauzon
Trevor Nuckols *
Adedeji Bailes Ogunfolu +
Jaclyn Rainey
David Raschella

Trumpet
Joseph Brown +
Dylan Girard
George Goad *
Pierre-Louis Marques
Stuart Stephenson

Trombone
Dan De Vere
Andrew Nissen +
Joseph Peterson *

Bass Trombone
David Hagee

Tuba
Bethany Wiese

Timpani
Andres Pichardo-Rosenthal *
James Ritchie +

Percussion
Jeffrey DeRoche
Joseph Kelly
Andres Pichardo-Rosenthal +
Nicholas Taylor
Scott Verduin *

Harp
Yue (Grace) Guo *
Annabelle Taubl +

Piano
Andrew Hsu *

Celesta
Xiaohui Yang +

Personnel Manager
Jason Varvaro

Librarians
John Perkel
Melissa Steinberg
Anya Brodrick (TMC Fellow)
Ashton Bush (TMC Fellow)

* Principal, Britten, Pas de Six
^ Principal, Britten, "Les Illuminations"
\+ Principal, Shostakovich
◊ BSO Member

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Tanglewood

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
COMPOSER AS CONDUCTOR PROJECT
SATURDAY, JULY 20, 2013 AT 2:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Nina C. Young (b. 1984)	**Tethered Within** (2013)	21:48
Nathan Heidelberger (b. 1987)	**Measured Time / how a body sways** (2013)	21:24
Tonia Ko (b. 1988)	**Melting Points** (2013)	22:27
Robert Honstein (b. 1980)	**Bounce** (2013)	18:58
Yie-Eun Chun (b. 1985)	**Tune it!** (2013)	14:21
Evan Antonellis (b. 1984)	**Miniature-Concerto** (2013)	28:00

COMPOSERS' ENSEMBLE
HENRIK HEIDE, FLUTE
DANNY GOLDMAN, CLARINET
MATTHEW LESLIE SANTANA, VIOLIN
SARAH SILVER, VIOLIN
JOCELIN PAN, VIOLA
MICHAEL DAHLBERG, CELLO
KATHERINE DOWLING, PIANO
NICHOLAS TAYLOR, PERCUSSION

THE COACHES FOR THIS CONCERT INCLUDE TMC FACULTY MEMBERS STEFAN ASBURY, MICHAEL GANDOLFI, AND JOHN HARBISON.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, JULY 20, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Francis Poulenc
(1899-1963)

Sonata for Trumpet, Horn and Trombone (1922)
I. Allegro moderato
II. Andante
III. Rondeau

TREVOR NUCKOLS, HORN
JOSEPH BROWN, TRUMPET
ANDREW NISSEN, TROMBONE

Henri Dutilleux
(b. 1916)

Les Citations (1985)
I. For Aldeburgh 85
II. From Janequin to Jehan Alain

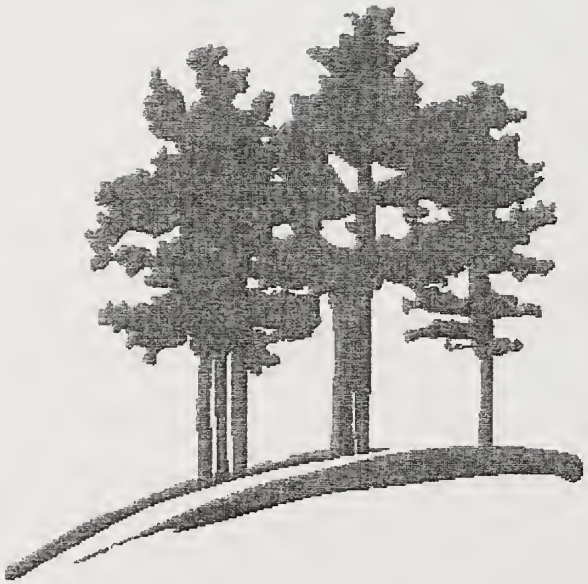
JOHN UPTON, OBOE
NICHOLAS CATHCART, DOUBLE BASS
JOSEPH KELLY, PERCUSSION
XIAOHUI YANG, HARPSICHORD

Ludwig van Beethoven
(1770-1827)

Quartet No. 15 in A major, Op. 132 (1825)
I. Assai sostenuto—Allegro
II. Allegro ma non tanto
III. Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart: Molto adagio
IV. Alla Marcia, assai vivace
V. Allegro appassionato

LAUREN ROTH, VIOLIN
CYNTHIA BURTON, VIOLIN
ELIZABETH OKA, VIOLA
LOUISE GRÉVIN, CELLO

The coaches for this concert include TMC Faculty Members Michael Martin (Poulenc), Benjamin Levy (Dutilleux), and Norman Fischer (Beethoven).



In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, JULY 21, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Ludwig van Beethoven
(1770-1827)

Quartet No. 12 in E-flat major, Op. 127 (1823-1825)

I. Maestoso—Allegro
II. Adagio ma non troppo e molto cantabile
III. Scherzando vivace
IV. Finale: Allegro

KELSEY BLUMENTHAL, VIOLIN
TARA LYNN RAMSEY, VIOLIN
CAROLINE GILBERT, VIOLA
YSKA BENZAKOUN, CELLO

György Ligeti
(1923-2006)

Quartet No. 1, "Métamorphoses nocturnes"
(1953-1954)

I. Allegro grazioso—Presto
II. Prestissimo—Andante tranquillo
III. Tempo di valse, moderato, con eleganza, un poco capriccioso
IV. Subito allegro con moto—Prestissimo

MATTHEW VERA, VIOLIN
THOMAS HOFMANN, VIOLIN
ADRIENNE HOCHMAN, VIOLA
FRANCESCA MCNEELEY, CELLO

INTERMISSION

Nina C. Young
(b. 1984)
(TMC Fellow)

Remains (2011)

KATHERINE DOWLING, PIANO*
NICOLAS NAMORADZE, PIANO*
JEFFREY DEROCHE, PERCUSSION
ANDRES PICHARDO-ROSENTHAL, PERCUSSION

*New Fromm Player

Johannes Brahms
(1833-1897)

Trio in B major for Piano, Violin, and Cello, Op. 8 (original version, 1854)

I. Allegro con moto
II. Scherzo: Allegro molto
III. Adagio non troppo
IV. Finale: Allegro molto agitato

ANDREW HSU, PIANO
NATSUKI KUMAGAI, VIOLIN
DAHAE KIM, CELLO

The coaches for this concert include TMC Faculty Members Ignat Solzhenitsyn (Brahms), Andrew Jennings (Ligeti, Beethoven), and Daniel Bauch (Young).

NOTES ON THE PROGRAM

Nina C. Young, *Remains*

Nina C. Young is a doctoral student in Composition at Columbia University. She received a master's degree in composition from McGill University and a bachelor's degree in ocean engineering from Massachusetts Institute of Technology. Her music has been performed internationally and she has participated in numerous festivals and conferences. She has received honors from BMI, the IAWM, SEAMUS, and SCI. At Columbia, she is a board member of Columbia Composers and an active participant at the Columbia Computer Music Center. Young also serves as General Manager for the Association for the Promotion of New Music. She writes primarily instrumental and electronic music.

Of her piece *Remains* the composer writes:

> *Remains*, for two pianos and percussion, addresses the build-up of resonances within the ensemble—the sounds that *remain* after important gestures have been performed. In writing for this particular instrumentation I sought to blend the piano and percussion sounds together to create one giant instrument. The pianists depress their sustain pedals for the majority of the work and the percussion instrumentation is focused nearly entirely on metals, allowing the instruments to prolong their resonant qualities. Starting with the opening waves in the cymbal, the piece explores the effects of a range of playing techniques, such as delicate ripples or long-held chords in the piano, and deep rumbles or single strikes in the percussion. Lengthy pauses give the sounds space to linger and fade away.

The listener is transported into a sound world focused on timbre and resonances—aspects of music that are often secondary to rhythmic and melodic or harmonic gestures. This is aided by the harmonic foundation of the piece, rooted in F and C: *Remains* begins with a fortissimo statement of the F chord and closes with the C chord, and the resonant residues of these chords, or their *remains*, are encapsulated within these structural boundaries. The piece explores the resonant relationships between the harmonies—sometimes one is subordinate to the other, while at other times the importance rests on the navigation between them.

Remains was premiered on January 27, 2013, in New York City by the ensemble Yarn/Wire. —NCY

Johannes Brahms, Piano Trio in B, Opus 8

In all of Johannes Brahms's extensive and beloved chamber music catalog, the Piano Trio in B, Opus 8, is unique in marking both the beginning and end point of his career. He originally wrote it in 1854, as a young composer in the intense, early days of his lifelong connection with the Schumanns. When he showed it to Clara Schumann, she expressed her doubts and said that she wished for "nothing more...than another first movement." It's possible that her cool reaction had more to do with the allusions to Beethoven's *An die ferne Geliebte* and Schubert's *Am Meer*, songs replete with pangs of longing for the beloved, and the potential double meaning they conveyed about his feelings towards her. Whatever the case, it was premiered as it was in Danzig on October 13, 1855.

Nearly forty years later, as Brahms was preparing to retire, his publisher asked him if there were any earlier works he would like to edit. He chose his Piano Trio in B, and the resulting 1889 version, today the more performed of the two, was less of a revision than it was a thorough reworking, with significant tightening up of the development sections. He wrote to Clara Schumann of his new version, "It will not be as wild as before—but will it be better?" Today's program offers the rare treat to hear the original, "wilder" outpouring of an impetuous, twenty-year-old Brahms, before it was tempered by age and experience.

The broad, opening theme is characteristic Brahms: ardent, dignified, expressive. Listeners familiar with the later version will notice the violin joining the cello and piano in the famous opening phrases, and an expansive, more pensive second theme.

The second movement—the least reworked of the four—starts with a light, propulsive B minor scherzo traded between the piano and strings and punctuated by stormy outbursts. The central B major trio swells in a soaring waltz before the opening scherzo returns.

Continues...

The poignant Adagio opens with spacious, hymn-like chords in the piano, pausing to allow the strings to ascend gracefully, before piano and strings take turns developing a tender, lyrical theme.

The final movement has a restless, agitated energy; the calmer moments are no less uneasy. Finally, after the piece has shifted between B major and minor throughout, the finale brings it to a stormy close in B minor, making this among the rare multi-movement works to begin in a major key and end in the tonic minor.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

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Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
VOCAL RECITAL
SUNDAY, JULY 21, 2013 AT 7:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Johann Sebastian Bach
(1685-1750)

Cantata No. 60, "O Ewigkeit, du Donnerwort," BWV 60 (1723)

I. Duet: "O Ewigkeit, du Donnerwort"
II. Recitative: "O schwerer Gang zum letzten Kampf und Streite"
III. Duet: "Mein letztes Lager will mich schrecken"
IV. Recitative and Arioso: "Der Tod bleibt doch der menschlichen Natur verhaßt"
V. Chorale: "Es ist genug"

LAURA STRICKLING, SOPRANO
REILLY NELSON, MEZZO-SOPRANO
JAMES BARBATO, TENOR
STEVEN EDDY, BARITONE
MARTHA KLEINER, OBOE D'AMORE
GEOFF SANFORD, OBOE D'AMORE
KEVIN HASELTINE, HORN
IVANA JASOVA, VIOLIN I
LUCIA NOWIK, VIOLIN II
SEKYEONG CHEON, VIOLA
YOUNG SOOK LEE, CELLO
MICHAEL CHIARELLO, DOUBLE BASS
JESSICA RUCINSKI, ORGAN

Arnold Schoenberg
(1874-1951)

String Quartet No. 2 in F-sharp minor, Op. 10 (1907-1908)

I. Mäßig
II. Sehr rasch
III. Litanei+
IV. Entrückung+

BENJAMIN CARSON, VIOLIN
AIKA ITO, VIOLIN
DANIELLE WIEBE, VIOLA
SOFIA NOWIK, CELLO

KRISTINA BACHRACH, SOPRANO+

INTERMISSION

Pyotr Ilyich Tchaikovsky (1840-1893)

from **Six Duets, Op. 46** (1880)*
Slyozy
V ogorode vozle brodu
Minula strast

Serge Rachmaninoff (1873-1943)

Dva proshchaniya, Op. 26, No. 4 (1906)+

MARIE MARQUIS, SOPRANO*+
KATHERINE MAYSEK, MEZZO-SOPRANO*
NATHAN WYATT, BARITONE+
BRETTON BROWN, PIANO*
WEI-HAN WU, PIANO+

Tchaikovsky

Na son grjadushchij
Usni, pechal'nyj drug
Uzh gasli v komnatakh ogni
Ne sprashivaj

SAMANTHA MALK, MEZZO-SOPRANO
YU GYUNG KIM, PIANO

Rachmaninoff
Nikolay Rimsky-Korsakov (1844-1908)
Rachmaninoff

Ditja, kak tsvetok ty prekrasna
Kogda gljazhu tebe v glaza
Jel' I pal'ma
Iz sljoz moikh mnogo, maljutka
Rechnaja lileja

JEFFREY ML HILL, BARITONE
CHOEUN LEE, PIANO

Georgy Sviridov (1915-1998)

from **Othello** (1942)
Soldatyj Tost+
Pesenka Yago o Karole Stefane+
Pesnya Dezdemony ob ive*

KATHERINE MAYSEK, MEZZO-SOPRANO*
NATHAN WYATT, BARITONE+
CHRISTINA LALOG, PIANO+
WEI-HAN WU, PIANO*

Dmitry Kabalevsky
(1904-1987)

from **Desjat' sonetov Shekspira, Op. 52** (1953-1955)
No. 8: Music to Hear
No. 71: No longer mourn for me
No. 90: Then hate me when thou wilt

DAVID TINERVIA, BARITONE
JESSICA RUCINSKI, PIANO

Coaches for this concert include TMC Faculty Members John Harbison (Bach), Lucy Shelton (Bach, Schoenberg, Sviridov, Kabalevsky), Norman Fischer (Schoenberg), Alan Smith (Tchaikovsky), and Ken Griffiths (Tchaikovsky, Rachmaninoff, Sviridov, Rimsky-Korsakov). Wei-Han Wu served as Rehearsal Pianist for Schoenberg's Quartet No. 2.

NOTES ON THE PROGRAM

Johann Sebastian Bach, Cantata No. 60, *O Ewigkeit, du Donnerwort*

The cantata, a Baroque vocal work with instrumental accompaniment, is commonly associated with Johann Sebastian Bach, and for good reason: he composed over 250 sacred and secular cantatas, and in his hands the genre reached its highest point of development. By the time he went to Leipzig in 1723, where, as cantor for the city's main churches, he was required to write a cantata for every Sunday and feast day, he had already been composing cantatas for at least fifteen years; in Leipzig he continued to make developments in their instrumental virtuosity and increasingly embellished vocal lines.

The sacred cantata functioned as part of the Lutheran church service, which followed specifically assigned texts for each day. Bach's Cantata No. 60, *O Ewigkeit, du Donnerwort* (O eternity, you word of thunder), was composed during his first year in Leipzig for the twenty-fourth Sunday after Trinity, and sets poetry illustrating a dialogue between Fear and Hope, based on the prescribed texts from Paul's *Epistle to the Colossians* and the *Gospel of St. Matthew*. It was first performed on November 7, 1723.

Its structure is common among the great variety of cantata structures Bach used, with an introductory choral movement and closing four-part chorale, and alternating recitatives and arias in between. The instrumental ensemble includes horn, oboe d'amore, and strings, and basso continuo, the running accompaniment in organ or bass instrument standard in all Baroque music. The text is brought to life through Bach's skillful and compelling personification of Fear and Hope, which uses techniques such as melismatic word painting or repetition to vividly characterize and distinguish each role. In the opening choral section, the alto, cast as Fear, expresses agitation about the afterlife above the nervous energy of tremolo strings. The tenor, or Hope, answers with a contrasting aria of floridly drawn out lines.

Continues...

Fear and Hope continue their exchange in the recitative and aria of the following two movements, conveying each side of their argument through their contrasting lines.

The fourth movement introduces the Voice of Christ, sung by the bass. Christ responds to Fear's anxiety with an increasingly expanded repetition of the line "Blessed are the dead." At the end of the movement, Fear is comforted and ready to be led by Christ. The concluding chorale, whose material Alban Berg later used in his Violin Concerto, brings in the four-voice choir. Its contrasting simplicity resounds with the peaceful conclusion of fear having been dispelled and faith restored.

—Pamela Feo

Arnold Schoenberg, String Quartet No. 2, Opus 10

Arnold Schoenberg's influence on the course of twentieth century music cannot be overemphasized: he ushered in a new era that allowed for greater artistic freedom. He was foremost among the Expressionists who sought to break the bounds that previously defined Western music, and his development of a style that no longer required harmonic resolution of dissonance shifted art music away from familiar tonal structures.

The early years of the century were a period of crisis for Schoenberg: his music, which was becoming increasingly dissonant, had reached the limits of expression offered by tonality. Meanwhile, in his personal life, his wife was having an affair with their friend, artist Richard Gerstl, which, though she was persuaded by Anton Webern to return, later ended in tragedy when Gerstl committed suicide and she was taken to a mental institution. Schoenberg's Second String Quartet, completed in August 1908, is an intimate work that reflects the turmoil of his personal life, while its structure marks his passage into a new realm of artistic expression.

The first three movements are tonal, in that they are rooted in specific keys, even if this is the late Romantic tonality which pushes boundaries and delays harmonic resolutions. The opening movement is in sonata form, a standard structure in use for centuries which here follows the expected harmonic resolutions.

The second movement is a jittery scherzo which works itself into a frenzy. Suddenly it is interrupted by ghostly strains of the Viennese street song *Ach, du lieber Augustin*, as though in a dim recollection of societal conventions. These clutches at an older world feel alien and disorienting, however, and they are distorted and swept away by the skittish fragments of the returning scherzo.

The third movement, *Litany*, breaks from string quartet convention with the entrance of a soprano. The text, from the poet Stefan George, gives voice to the anxiety of the music, as it pleads for release. The strings move through material from the earlier movements as though wrestling with the past, from which the singer tries to break free, rising to a piercing cry and suddenly plunging down more than two octaves. The strings, stricken, intensify and are abruptly cut off.

The closing *Rapture* answers the anguished plea by releasing the music from its tonal center: the key signature drops out. The soprano steps into new territory above mysterious glimmers in the strings, and sings, "I feel the air of another planet." Though untethered, tonally, this is the most serene of the four movements, as freedom of expression is finally attained. After wandering far and freely, the piece ends with an F-sharp major triad and this shimmering new world fades into the ether.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

Texts and Translations

Bach, Cantata No. 60

I. Duet – Alto and Tenor

Alt (Die Furcht)
O Ewigkeit, du Donnerwort,
O Schwert, das durch die Seele bohrt,
O Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
Ich weiss vor grosser Traurigkeit
Nicht, wo ich mich hinwende.
Mein ganz erschrock'nes Herze bebt
Dass mir die Zung am Gaumen klebt.

Alto (Fear)
O eternity, you thunderous word,
a sword that plunges through the soul,
a beginning without end!
O eternity, time without time –
before such great sorrow,
I know not where to turn.
My entire heart trembles with terror,
and my tongue sticks to the roof of my mouth.

Tenor (Die Hoffnung)
Herr, ich warte auf dein Heil.

Tenor (Hope)
Lord, I wait expectantly for your salvation.

II. Recitative – Alto and Tenor

Alt (Die Furcht)
O schwerer Gang zum letzen Kampf und Streite!

Alto (Fear)
O difficult way to the final battle and fight!

Tenor (Die Hoffnung)
Mein Beistand ist schon da,
Mein Heiland steht mir ja mit Trost zur Seite.

Tenor (Hope)
My Counselor is already there,
my Savior stands by my side with comfort.

Alt (Die Furcht)
Die Todesangst der letzte Schmerz
Ereilt und überfällt mein Herz
und martert diese Glieder.

Alto (Fear)
The fear of death, the last pain
Overtakes and conquers my heart
and tortures these limbs.

Continues...

Recitative *cont'd*

Tenor (Die Hoffnung)
Ich lege diesen Leib vor Gott zum Opfer nieder.
Ist gleich der Trübsal Feuer heiss, genug,
es reinigt mich zu Gottes Preis.

Tenor (Hope)
I lay down this body before God as an offering.
No matter that the fire of misery is hot – so be it –
it purifies me to the praise of God.

Alt (Die Furcht)
Doch, nun wird sich der Sünden grosse Schuld vor mein Gesichte stellen!

Alto (Fear)
Yet, now the great guilt of my sins arises before my face!

Tenor (Die Hoffnung)
Gott wird deswegen doch kein Todesurtheil fällen.
Er giebt ein Ende den Versuchungsplagen,
Dass man sie kann ertragen.

Tenor (Hope)
But God will pass no death sentence.
He will give an end to temptation's torments,
so that they can be endured.

III. Duet – Alto and Tenor

Alt (Die Furcht)
Mein letztes Lager will mich schrekken,
Des Glaubens Schwachheit sinket fast.

Alto (Fear)
My final bier terrifies me,
the weakness of my faith almost collapses.

Tenor (Die Hoffnung)
Mich wird des Heilands Hand bedecken,
Mein Jesus trägt mit mir die Last.

Tenor (Hope)
My Savior's hand will cover me,
my Jesus will carry my burden with me.

Alt (Die Furcht)
Das offne Grab sieht greulich aus!

Alto (Fear)
The open grave looks horrifying!

Tenor (Die Hoffnung)
Es wird mir doch ein Friedenshaus!

Tenor (Hope)
It will be but a house of peace for me!

IV. Recitative and Arioso – Alto and Bass

Alt (Die Furcht)
Der Tod bleibt doch der menschlichen Natur verhasst
und reisset fast die Hoffnung ganz zu Boden.

Alto (Fear)
Death remains hateful to human nature
and almost tears Hope to the ground.

Bass (Der Geist)
Selig sind die Toten;

Bass (The Holy Spirit)
Blessed are the dead;

Alt (Die Furcht)
Ach! aber ach, wie viel Gefahr
Stellt sich der Seele dar,
Den Sterbeweg zu gehen!
Vielleicht wird ihn der Höllenrachen,
Den Tod, erschrecklich machen,
Wenn er sie zu verschlingen sucht;
Vielleicht ist sie bereits verflucht
Zum ewigen Verderben.

Alto (Fear)
Oh! But oh, how much danger
the soul seems to be in
as it travels on the path to death!
Perhaps it is the vengeance of Hell
that frightens the soul
when death tries to engulf it;
maybe it is already condemned
to eternal damnation.

Bass (Der Geist)
Selig sind die Toten, die in dem Herren sterben;

Bass (The Holy Spirit)
Blessed are the dead who die in the Lord;

Alt (Die Furcht)
Wenn ich im Herren sterbe,
Ist denn die Seligkeit mein Teil und Erbe?

Der Leib wird ja der Würmer Speise!
Ja, werden meine Glieder
Zu Staub und Erde wieder,
Da ich ein Kind des Todes heisse,
So schein ich ja im Grabe zu verderben.

Alto (Fear)
If I die in the Lord,
is blessedness then my share and inheritance?
My body will be food for the worms!
Yes, my body will return again
to dust and earth;
since I am called a child of death,
so it seems I shall rot in the grave.

Bass (Der Geist)
Selig sind die Toten, die in dem Herren sterben, von nun an.

Bass (The Holy Spirit)
Blessed are the dead who die in the Lord from now on.

Alt (Die Furcht)
Wohlan! Soll ich von nun an selig sein:
So stelle dich, o Hoffnung, wieder ein!
Mein Leib mag ohne Furcht im Schlafe ruhn,
Der Geist kann einen Blick in jene Freude tun.

Alto (Fear)
Very well! I shall be blessed from now on:
I put my faith in you, o Hope!
May my body sleep peacefully without fear,
as the Holy Spirit looks on in happiness.

V. Chorale

Es ist genug:
Herr, wenn es dir gefällt,
So spanne mich doch aus!
Mein Jesus kömmt:
Nun gute Nacht, o Welt!
Ich fahr' ins Himmelshaus,
Ich fahre sicher hin mit Frieden,
Mein grosser Jammer bleibt danieden.
Es ist genug!

It is enough:
Lord, if it pleases You,
then release me!
My Jesus comes:
now good night, o world!
I am going into the kingdom of heaven,
I am going there confidently and at peace,
my great despair remains here below.
It is enough!

Schoenberg, String Quartet No. 2
Text by Stefan George (1868-1933), Translated by Kristina Bachrach

III. Litanei
Tief ist die trauer die mich umdüstert,
Ein tret ich wieder, Herr! in dein haus.

Lang war die reise, matt sind die glieder,
Leer sind die schreine, voll nur die qual.

Durstende zunge darbt nach dem weine.
Hart war gestritten, starr ist mein arm.

Gönne die ruhe schwankenden schritten,
Hungrigem gaume bröckle dein brot!

Schwach ist mein atem rufend dem traume,
Hohl sind die hände, fiebernd der mund.

Leih deine kühle, lösche die brände.
Tilge das hoffen, sende das licht!

Gluten im herzen lodern noch offen,
Innerst im grunde wacht noch ein schrei.

Töte das sehnen, schliesse die wunde!
Nimm mir die liebe, gib mir dein glück!

III. Litany
Deep is the grief which darkens over me,
once again I step, Lord, into Your house.

Long was the journey, weak are my limbs,
empty are the shrines, only agony is full.

My thirsty tongue craves wine.
The fight was hard, my arm is stiff.

Grant rest to my wavering footsteps,

my hungry gums break Your bread!

Weak is my breath calling the dream,

hollow are my hands, feverish my mouth.

Lend Your coolness, extinguish the fires.
Obliterate hope, send light!

The embers in my heart still openly blaze,
from deep within me a scream is still wakeful.

Kill the longing, close the wound!
Take away love from me, give me Your bliss!

IV. Entrückung
Ich fühle luft von anderem planeten.
Mir blassen durch das dunkel die gesichter
Die freundlich eben noch sich zu mir drehten.

Und bäum und wege die ich liebte fahlen
Dass ich sie kaum mehr kenne und du lichter
Geliebter schatten—rufer meiner qualen—

IV. Rapture
I feel a breeze from another planet.
Through the darkness I faintly perceive

the friendly faces that were just now turning towards me.

And trees and pathways that I loved fade

so that I barely recognize them and you

bright, beloved shadow—summoner of my anguish—

Bist nun erloschen ganz in tiefern gluten
Um nach dem taumel streitenden getobes
Mit einem frommen schauer anzumuten.

Ich löse mich in tönen, kreisend, webend,
Ungründigen danks und unbenamten lobes
Dem grossen atem wunschlos mich ergebend.

Mich überfährt ein ungestümes wehen
Im rausch der weihe wo inbrünstige schreie
In staub geworfner beterinnen flehen:

Dann seh ich wie sich duftige nebel lüpfen
In einer sonnerfüllten klaren freie
Die nur umfängt auf fernsten bergesschlüpfen.

Der boden schüttert weiss und weich wie molke.
Ich steige über schluchten ungeheuer.
Ich fühle wie ich über letzter wolke

In einem meer kristallnen glanzes schwimme—
Ich bin ein funke nur vom heiligen feuer
Ich bin ein dröhnen nur der heiligen stimme.

Are now fully extinguished in deeper glows
after the frenzy of the clamoring fight
revealing a holy, trembling state of stillness.

I dissolve into tones, circling, weaving
unending thanks and unnameable praise
surrendering myself happily to the mighty wind.

A violent gust crosses over me.
In the ecstasy of consecration where
ardent cries of praying women prone in the dust call beseechingly:

Then I see the hazy mists lift
revealing a sun-filled open space
that only extends over the remotest mountain hiding places.

The ground appears white and soft as whey.
I climb over immense canyons.
I feel as if, above the highest cloud,

I am swimming in a sea of crystalline radiance—
I am merely a spark of the holy fire
I am merely a rumbling of the sacred voice.

Tchaikovsky, Duets, Op. 46
Translated by Marie Marquis and Katherine Maysek

Slyozy
Slyozy lyutskije o slyozy lyutskije
lyotes vy rannej i poznej poroyu,
lyotes bezvestnyje lyotes nezrimyje
Neistoshchimyje, neishchislimyje,
Lyotes kak lyutsa strui dozhdevyje
V osen glukhuyu poroyu nochnoj.
—Fyodor Ivanovich Tyuchev (1803-1873)

Tears
Human tears, oh human tears,
You flow from daybreak to late at night
Flow unrecognized, stream unseen
Inexhaustible, innumerable
You flow like the rainy torrents
In autumn in the dead of night.

V ogorode vozle brodu
V ogorode vozle brodu
Makof tsvet ne fskhodit,
I da brodu za vodoyu
Devitsa ne khodit.

V ogorode khmel zelyonyj
Sokhnet na tychine;
Chernobrova belalitsa
Dyevitsa f kruchine.

V ogorode vozle brodu,
Verba naklonilas;
Zagrustilas chernobrova,
Tyazhko zagrustilas.

Ona plachet, plachet i rydajet,
Slovno rybka byotsa,
A nad neyu molodoju,
Molodets smeyotsa.

In the garden, near the Ford
In the garden near the ford
The poppy flower does not bloom
A young girl does not wander
To the ford to draw water.

In the garden, green hops
Wither on their stems
Dark eyed, white faced
The girl is grieving.

In the garden, near the ford,
A willow branch bends;
The dark eyed girl has become sad,
grievously sad.

She weeps, weeps and sobs,
And trembles like a fish.
And above the young girl,
A young boy laughs.

—Original Ukrainian Text by Taras Shevchenko (1814-1861)
Translated to Russian by Ivan Surikov (1841-1880)

Minula strast
Minula strast, i pyl jejo trevozhnyj
uzhe ne muchit sertsa mojego,
No razlyubit tebya mne nevozmozhno!
Fsyo shto ne ty – tak sujetno tak lozhno,
Fsyo shto ne ty bestsvetno i mertvo.

Bez povoda i prava negoduya,
Uzh ne kipit buntujushchaja krof,
No sposhloj zhyznyu slitsa ne mogu ja,
Moja lyubof, o drug, I ne revnuja,
Ostalas ta zhe prezhnyaja lyubof.
—Aleksei Tolstoy (1882-1945)

Passion is Gone
Passion is gone, and its alarming fervor
No longer torments my heart
But, it is impossible to forget you!
Without you, all is vain and false
Without you, all is colorless and dead.

Without right or reason,
My rebellious blood no longer boils.
I cannot merge into a banal life,
My love, oh friend, without jealousy,
My former love remains.

Rachmaninoff, *Dva proshchaniya (Two Partings),* Op. 26, No. 4
Text by Aleksey Vasil'yevich Kol'tsov (1808 - 1842)
Translated by Marie Marquis and Nathan Wyatt

Tak ty, moya krasavitsa,
Lishilas vdrug dvukh molodtsev,
Skazhi-zhe mne, kak s pervym ty
Rasstalasa, proshchalasa?
Rasstalas s nim ya veselo;
Proshchalasa, - smeyalasa...
A on ko mne, bednjazhechka,
Pripal na grud golovushkoj;
I dolga tak lezhal, molchal;
Smochil platok goryuchimi...
"Nu Bog s toboj!" - Promolvil mne;
Skhvatil konya, pojekhal v put -
V chuzhikh krajakh korotat vek.
– I ty nad nim smejalasa?
Ego slezam ne verila?
Skazhi-zh teper, mudyronaya,
Kak ty s drugim proshchalasa?
Drugoj ne to...
Ne plakal on,
A i teper vsyo plachu ja.
Akh, obnyal on tak kholodno,
Tak sukho rech povyol so mnoj.
Ya jedu, vish, ne nadolgo;
Jeshcho s toboj uvidimsa,
I v volyushku naplachemsa.
– Po sertsu li takoj privet?
Makhnul rukoj, ne klanyayas, v mojo
litso ne smotryuchi,
Pustil konya i byl takov!
– Kto-zh pamjatnij ostanetsa
Dushe tvojej, krasavitsa?
Mne pervago, konechno, zhal;
lyublyu-zhe ya poslednyago!

So you, my beauty,
Have just rid yourself of two suitors,
Tell me, how did you part with the first,
How did you say farewell?
I parted with him cheerfully, and
Laughing, said goodbye...
But he, the poor thing,
Dropped his head on my chest;
And lay silent there for a long time;
Wetting his kerchief with hot tears...
"Well, God help you!" – he uttered to me,
Mounted his horse, and departed –
To languish forever in foreign lands.
– And you laughed at him?
Did you not believe his tears?
Tell me now, wise woman.
How did you part with the other?
The other was not like that...
He did not shed a tear
But I have been weeping ever since
Oh, he embraced me so coldly;
His final words were so pitiless:
I won't be gone for long ;
We will be together again soon,
And then we will weep all we want
– Could I agree to such a reply?
He waved his hand, not bowing,
Without a glance at my face,
He spurred his horse and was gone!
– Which one will remain
Most dear to you, my beauty?
I pity the first, of course;
But, I love the latter!

Tchaikovsky, Selected Songs
Translated by Samantha Malk

NA SON GRJADUSHCHIJ OP. 27 NO. 1	WITH THE APPROACHING DREAM
Nochnaja t'ma bezmolvije prinosit	The gloom of night brings the silence
I k otdykhu zovjot menja.	That calls me to rest.
Pora, pora! pokoja telo prosit,	It is time! My body pleads for peace,
Dusha ustala v vikhre dnja.	My soul worn out in the whirlwind of the day.
Molju tebja, pred snom grjadushchim, bozhe:	At bedtime, I pray to you my Lord
Daj ljudjam mir; blagoslovi	Bring peace to humankind and bless the dreams of babies,
Mladenca son, i nishchenskoje lozhe,	And the cots of beggars,
I sljozy tikhije ljubvi!	And the quiet tears shed for love!
Prosti grekhu, na zhgucheje stradan'je	Forgive our sins and breathe soothingly
Uspokojitel'no dokhni,	Upon our burning suffering,
I vse tvoji pechal'nyje sozdan'ja	Give hope to all your sad creatures
Khot' snoviden'jem obmani!	At least with dreams.

—Nikolai Platonovich Ogaryov (1813-1877)

USNI, PECHAL'NYJ DRUG OP. 47 NO. 4	SLEEP, SAD FRIEND
Usni, pechal'nyj drug, uzhe s grjadushchej t'moj	Sleep, sad friend, since with the approaching darkness
vechernij alyj svet slivajetsja vsjo bole,	The red evening light merges more and more;
blejashchije stada vernulisja domoj,	The bleating flocks have returned home
i uleglasja pyl' na opustelom pole.	And the dust has settled on the deserted field.
Da snidet angel sna, prekrasen i krylat,	May the angel of sleep descend, beautiful and winged,
i da perenesyot tebja on v zhizn' inuju!	And transport you to another life.
Izdavna byl on mne v pechali drug i brat,	Long since he was my friend and brother in sorrow,
usni, mojo ditja, k nemu ja ne revnuju.	Go to sleep, my child, I am not jealous of him.

Na rany serdtsa on zabvenije prol'jot,
pytlivuju tosku ot razuma otnimet,
i s gorestnoj dushi na nej lezhashchij gnyot
do novogo utra nezrimo pripodnimet.

Upon the wounds of the heart, he will pour forgetfulness,
Will remove penetrating anguish from your mind,
And will lift invisibly before the new morning.
The weight lying upon your sorrowing soul.

Tomimaja ves' den' dushevnoju bor'boj,
ot vzorov i rechej vrazhdebnykh ty ustala.
Usni, mojo ditja, mezh nimi i toboj
on blagostnoj rukoj opustit pokryvalo.

Tormented all day by the spiritual struggle,
You have grown tired from the hostile looks and words;
Sleep, my child, between them and you
He will lower the cover with his kind hand.

—Count Aleksei Konstantinovich Tolstoy (1817-1875)

Uzh gasli v komnatakh ogni

Uzh gasli v komnatakh ogni...
Blagoukhali rozy...
My seli na skam'ju v teni
razvesistoj berjozy.

My byli molody s toboj!
Tak schastlivy my byli
nas okruzhavsheju vesnoj,
tak gorjacho ljubili!

Dvurogij mesjats navodil
na nas svojo sijan'je;
ja nichego ne govoril,
bojas' prervat' molchan'je...

Bezmolvno sinikh glaz tvoikh
ty opuskala vzory -
krasnorechivej slov inykh
nemyje razgovory.

Chego ne smel poverit' ja,
chto v serdtse ty taila,—
vsjo `eto pesnja solov'ja
za nas dogovorila.

Already the lights have gone out

Already the lights have gone out inside
Roses gave off fragrances
We sat on a bench in the shade of a spreading birch tree.

You and I were so young!
We were so happy then.
Surrounded by the springtime, we loved so ardently.

The crescent moon
Sheds its radiance upon us;
I did not say anything,
Afraid to break the silence between us...

You silently lowered your blue eyes

More eloquent than words
This muted conversation.

I did not dare to believe
What you concealed in your heart—
The song of the nightingale
Finished saying all of this for us.

—Konstantin Konstantinovich Romanov (1858-1915)

NE SPRASHIVAJ OP. 57 NO. 3

Ne sprashivaj, ne vyzyvaj priznan'ja!
Molchanija lezhit na mne pechat';
vsjo vyskazat' - odno mojo zhelan'je,
no v tajne ja obrechana stradat'!

Tam vechnyj ljod vershiny pokryvajet,
zdes' na polja legla nochnaja ten',
s vesnoju vnov' istochnik zaigrajet,
s zaryoju vnov' progljanet bozhij den'.

I vsem, i vsem dano v chas skorbi uteshen'je,
ukazan drug, chtob serdtse oblegchit:

mne s kljatvoj na ustakh dano odno terpen'je,
i tol'ko bog ikh mozhet razreshit'

DON'T ASK ME TO SPEAK

Do not ask, do not require me to speak,
A seal of silence lies upon me:
To confess all is my one desire,
But I am doomed to suffer in secret.

There eternal ice covers the peaks
Here on the fields lie nocturnal shadows
With spring, water will gush again,
As dawn comes, God's day will appear.

To everyone in their hour of grief

A friend is given to bring consolation to their hearts
But to me, with an oath on my lips, only patience is given,
And only God can unseal them.

—Aleksandr Nikolayevich Strugovshchikov (1808-1878) after Goethe (1749-1832)

Rachmaninoff & Rimsky-Korsakov, Selected Songs
Text by Aleksey Pleshcheyev (1825-1893) after Heinrich Heine (1797-1856)
Translated by Jeffrey ML Hill

DITJA, KAK TSVETOK TY PREKRASNA

Ditja, kak tsvetok ty prekrasna,
Svetla, i chista, i mila.
Smotrju na tebja, i ljubujus',
I snova dusha ozhila...

Okhotno b tebe na golovku
Ja ruki svoi vozlozhil;
Prosja chtoby Bog tebja vechno
Prekrasnoj i chistoj khranil.

CHILD, YOU ARE AS BEAUTIFUL AS A FLOWER

Child, you are as beautiful as a flower,
Bright, and pure, and dear.
I look at you, admiringly,
And my soul comes alive once more...

Willingly I would lay my hands on your head

Beseeching God to keep you
Lovely and pure, forever.

Kogda gljazhu tebe v glaza

Kogda gljazhu tebe v glaza,
Stikhajet na serdtse groza;
Kogda v usta tebja tseluju,
Dushoju verju v zhizn' inuju.

Kogda sklonjus' na grud' tvoju,
Ne na zemle ja, a v raju!
Skazhi ljublju i sam ne znaju,
O chom ja gor'ko zarydaju!

When I look into your eyes

When I look into your eyes,
The storm in my heart subsides.
When I kiss your lips,
My soul believes in a better life.

When I lean on your breast,
I am no longer on earth, but in paradise
You say: "I love you," and I do not know
Why I begin to weep bitterly.

Jel' i pal'ma

Na severnom golom utese
Stoit odinokaja jel'.
Jej dremletsja. Sonnuju snezhnym
Pokrovom odela metel'.

I jeli mereshchitsja pal'ma,
Chto v dal'nej vostochnoj zemle
Odna molchalivo gorjujet
Na znojem sozhzhonnoj skale.

The Fir and the Palm

On a northern bare cliff
Stands a lonely fir.
She sleeps, covered in a blanket of
snow.

The fir dreams of a palm tree,
That is in a far eastern land
Alone silently grieving on the heat-
burned rock.

Iz sljoz moikh mnogo, maljutka

Iz sljoz moikh mnogo, maljutka,
Rodilis' dushistykh tsvetov;
A vzdokhi moi prevratilis'
V nemolknushchikh solov'jov.

Uzh tol'ko b menja poljubila—
Tebe i tsvety ja otdam,
I pesnjami stanut bajukat'
Tebja solov'ji po nocham.

From my many tears

From my many tears, beloved,
I have made fragrant flowers;
And my sighs have become mingled
With the unceasing chorus of
nightingales.

But if you should only love me
I will give you these flowers
And the songs of the nightingales
Will lull you at night.

Rechnaja lileja

Rechnaja lileja, golovku podnjavshi na
nebo gljadit;
A mesjats vljublonnyj luchami unylo jejo
serebrit...
I vot ona snova ponikla stydlivo, k
lazurnym vodam;
No mesjats vse blednyj i tomnyj kak
prizrak, sijajet i tam...

The Water Lily

Raising her head, the water lily gazes up
to the sky.
The love-sick moon silvers her with
melancholy beams...
Again, she lowers her blushing face to
the blue waters
But the still pale, and languorous moon
shines there like an apparition.

Sviridov, from ***Othello***
Text by B. Pasternak (1890-1960) after William Shakespeare (1564-1616)

Iago's Two Drinking Songs (Act II, scene iii)

And let me the canakin clink, clink;
And let me the canakin clink
A soldier's a man;
A life's but a span;
Why, then, let a soldier drink.
—William Shakespeare

Soldatyj Tost
Bokalami, polnymi do obotka,
V'bokaly udarim, rebyata! Tralalala!
Z'greshkami soldaty, a zhizn korotka...
Za vashe zdorovye, soldaty. Tralalala!

Soldier's Toast
Fill your glasses to the rim,
clink them together, boys! Tralalala!
Soldiers have sins, but life is too short...
To your health, soldiers! Tralalala!
—Translated by Nathan Wyatt

King Stephen was a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor lown.
He was a wight of high renown,
And thou art but of low degree:
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.
—William Shakespeare

Pesenka Yago o Karole Stefane
Vina! Lyudi! Vina!
Lalalala! Tralalala!

Karol Stefan v'delax byl tug
I za shtany otdal koronu,
zametif, shto za paru bryuk
tsena razduta nyezakonno.
Lalalala! Tralalala!

On -- tchelovek bolshich zaslug,
A ty ne vazhnaja persona.
Khodi zh v'deryuge, milyj drug,
I pomni: Roskosh gubit trony.
Vot tak, karol. Lalalala! Tralalala!

Slavnaya pesna, ja vyutchil yeyo v'Anglii.
Vot gde umeyut pit'.

Iago's Song of King Stephen
Wine! People! Wine!
Lalalala! Tralalala!

King Stephen was bad at business
and for his breeches he paid a crown,
noting that for a pair of trousers
the price was illegally inflated.
Lalalala! Tralalala!

He was a man of great merits,
but you're not an important person.
Go dressed in a sackcloth, dear friend,
and remember: luxury destroys thrones.
Such was the king. Lalalala! Tralalala!

A nice song—I learned it in England.
That's where people really know how to drink!
—Translated by Nathan Wyatt

Desdemona's Willow Song (Act IV, scene iii)

My mother had a maid coll'd Borboro:
She was in love, and he she loved proved mod
And did forsoke her: she had a song of 'willow;'
An old thing 'twas, but it express'd her fortune,
And she died singing it: that song to-night
Will not go from my mind; I have much to do,
But to go hong my heod oll ot one side,
And sing it like poor Borboro.

The poor soul sot singing by o sycomore tree.
Sing oll o green willow:
Her hond on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streoms ron by her, ond murmur'd her moons;
Sing willow, willow, willow;
Her salt tears fell from her, ond soften'd the stones;
Loy by these:—
Sing willow, willow, willow;
Nay, thot's not next.—Hark! who is't thot knocks? It's the wind.

Sing all a green willow must be my gorlond.
Let nobody blome him; his scorn I approve,-
I colled my love folse love; but whot soid he then?
Sing willow, willow, willow:
If I court moe women, you'll couch with moe men!
So, get thee gone; good night

Mine eyes do itch; Doth thot bode weeping?
Heaven me such uses send, not to pick bod from bod, but by bod mend!

—Williom Shakespeare

Continues...

Pesnya Dezdemony ob ive

U materi mojej byla sluzhanka Barbara.
Drug, gulyavshij s neyu, byl vetrogonom i Barbaru brosil.
Byla u nej izlyublennaya pesn', starinnaya, podstat' jejo stradan'yu, – pro ivu, s nej ona i umerla...
Vot eta pesnya u menya segodnya iz golovy ves' vecher ne vykhodit...

Pod ivoyu devushka v gore svoyom sidela, sklonivshis' tosklivo.
Davajte pro ivushku pesnyu spoyom. Akh, iva, zelyonaja iva!
Ot zhalosti k devushke plakal ruchej, i dvigalis' kamni obryva,

No slyozy ruch'yami katilis' u nej. Akh, iva, zelyonaya iva!

Kazhetsya, kto–to stuchit? Net, eto veter!

Ona govorila: mne eto urok, upryoki ego spravedlivy;
iz ivy spletite mne, bednoj, venok. Akh, iva, zelyonaya iva!
Mne milyj sovetujet: Ya ne odin, najdi sebe novoe divo.
Ya vizhus' s drugimi, jest' mnogo muzhchin... Ah, iva, zelyonaya iva!

Chto–to cheshutsya glaza! ...K slezam, naverno...
Svidetel–nebesnyj svet, chto neizvestno mne, za chto lyubov ego ya poteryala!

Desdemona's Willow Song

My mother had a maid named Barbara.
Her friend, in seducing her, was thoughtless and abandoned Barbara.
She had a favorite song, an old one, which expressed her suffering – it was about the willow and she died singing it...
It's that song from my head this evening will not go away...

Under a willow sat a girl consumed with grief and bent with misery.
Let us sing the song of the little willow. Ah, willow, green willow!
Out of pity for the girl wept the brook and the rocks of the precipice were moved to tears,
but her tears flowed in streams. Ah, willow, green willow!

It seems someone is knocking? No, it's the wind!

She was saying: this is a lesson for me his reproaches are justified;
From the willow braid for poor me a wreath! Ah, willow, green willow!
My boyfriend advises me: I shouldn't be alone; I should find myself a new lover.
I should be seen with friends, there are lots of men... Ah, willow, green willow!

My eyes do itch! ...from weeping, probably...
God is my witness, what have I done, why have I lost his love!
—Translated by Katherine Maysek

Kabalevsky, from ***Desjat' sonetov Shekspira (Ten Sonnets of Shakespeare)***
Text by Samuil Yakovlevich Marschak (1887-1964)
Translated by David Tinervia

No. 8

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lovest thou that which thou receivest not gladly,
Or else receivest with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'thou single wilt prove none.'
—William Shakespeare

Ty muzyka, no zvukam muzykalnym
Ty vnemlesh sneponatnoju taskoi.

Zatchem zhe lubish to, chto tak petchalno,
F strechajesh muku radastju takoi?
Gde taynaja prichina etoi muki?
Ne potomu li grustju ty obat,
Chto strojna soglasovanyje zvuki

Upjrokam odinotchestvu zvuchat?
Prislushajsa ka druzhestvena struny
F stupajut f stroj i golas podajut
Ka budta mat', atets i otrok junyj
F shastlivam jedinenii pajut.
Nam govorit soglasje strun f kontserte,
Chto odinokoi put, podoben smerti.

You are music, but to musical sounds
you answer with incomprehensible anguish.
Why do you love what is so sorrowful,

Meeting torture with such happiness?
What is the secret cause of this torment?
Does sadness embrace you
because harmoniously coordinated sounds
ring with reproach of loneliness?
Listen closely how amicably, strings
join in order and present their voice,
as if mother, father and youth
sing in blissful consonance.
Consonance of strings in concert tell us
that a solitary path is similar to death.

No. 71

No longer mourn for me when I om deod
Then you sholl heor the surly sullen bell
Give worning to the world thot I om fled
From this vile world, with vilest worms to dwell:
Noy, if you reod this line, remember not
The hond thot writ it; for I love you so
Thot I in your sweet thoughts would be forgot
If thinking on me then should moke you woe.
O, if, I soy, you look upon this verse
When I perhops compounded om with cloy,
Do not so much os my poor nome reheorse.
But let your love even with my life decoy,
Lest the wise world should look into your moon
And mock you with me ofter I om gone.

—Williom Shokespeore

Ty pogrusti kogda umrjot poet,
Pokuda zvon blizhaishei iz tserkvei
Ne vozvestit chto etot niskij svet

Ja promenjal na nishij mir tchervei.
I jesli peretchtjosh ty moj sonnet,
Ty a ruke ostivshej ne zhalei.
Ja ne xochu tumanit nezhnyj tsvet
Otchei lubimykh pamatju svojei.
Ja ne xochu shtob exo etikh strok
Mena napominala vnof i vnof.
Puskaj zamrut v odin i tot zhe srok
Majo dykhanje i tvoja lubof!
Ja ne xochu shtoby svojei taskoi
Ty predala sebja malve ljudskoj.

You should mourn, when a poet sings,
until the closest ringing from churches
will herald, that I exchanged this poor society
for the inferior world of worms.
And, if you reread my sonnet,
don't pity my cooled hand.
I don't want to dim the tender color
of your eyes that I remember.
I don't want the echo of my poetry
to remind you of me again and again.
Let my breath and your love
die at the same time!
I don't want you to be a subject of rumours
because of your mourning.

No.90

Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
And do not drop in for an after-loss:
Ah, do not, when my heart hath 'scoped this sorrow,
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite
But in the onset come; so shall I taste
At first the very worst of fortune's might,
And other strains of woe, which now seem woe,
Compared with loss of thee will not seem so.

—William Shakespeare

Uzh jesli ty razljubish tak teper,
Teper kogda ves mir so mnoi vazdore.
Bud samoi gorkoi iz maix poter,
No tolka ne poslednei kaplei gorja!
I jesli skorb dano mne prevozmotch,
Ne nanosi udara iz zasady.
Pust burnaja ne razreshitsa noch
Dazdlivym utram, utram bez otrady.

Ostav mena no ne f poslednij mik,
Kogda ot melkix bed ja oslabeju.

Ostaf, seitchas, shtob srazu ja postig,
Chto eto gore fsex nevzgod bolneje,

Chto net nevzgot, a jest odna beda
Tvojei lubvi lishytsa nafsegda.

If you really cease to love, so do it now,
now, when the whole world is in strife,
be the most bitter of my losses,
but not the last drop of my misery!
And if I'm meant to overcome sorrow,
don't strike a blow from ambush.
Let a stormy night not turn into
a rainy morning, a morning without pleasure.
Leave me, but not in the last moment,
when I am weakened from small mischiefs.
Leave now, so right away I understand
that this grief is the most hurtful of miseries.
That there are no miseries, but this one;
to lose your love forever.

Upcoming Events of the Tanglewood Music Center

♪ **Monday, July 22, 6pm**
Piano Prelude
Works by DEBUSSY

Monday, July 22, 8pm
The Margoret Lee Crofts Concert
Tanglewood Music Center Orchestra
Stéphane Denève, conductor
Tanglewood Music Center Conducting Fellows
ALL-DEBUSSY PROGRAM
Prélude ò l'Après-midi d'un foune
Jeux
Donses sacrées et profones
La Mer

♪ **Saturday, July 27, 6pm (TH)**
Prelude Concert
Works by BARTÓK, HUMMEL, and MARTIN

Sunday, July 28, 10am (TH)
Chamber Music
Works by BEETHOVEN, IVES, and others

Wednesday, July 31, 7:30pm
Thursday, August 1, 7:30pm
Mark Morris Dance Group
Tanglewood Music Center Fellows
Mark Morris, choreographer and director
Christine Van Loon and Allen Moyer, costume designers
James F. Ingalls, lighting designer
Robert Bordo and Allen Moyer, scenic designers
BRITTEN *Curlew River*
PURCELL *Dido ond Aeneos*
Fully-staged productions, sung in English
TMC Fellows perform Britten's opera *Curlew River* under Mark Morris' direction, and collaborate with the Mark Morris Dance Group in Purcell's *Dido and Aeneos*

♪ **Saturday, August 3, 6pm**
Prelude Concert
Works by BEETHOVEN, STRAUSS, and others

Sunday, August 4, 10am
Chamber Music
Works by BEETHOVEN, LUTOSLAWSKI, and others

Tuesday, August 6
Tanglewood on Parade
The Gregory E. Bulger Foundation Concert
2:30pm TMC Chamber Music
3:30pm TMC Verdi & Wagner operas, in piano transcriptions
5:00pm TMC Vocal Concert: Cabaret Songs
8:00pm TMC Brass Fanfares (Shed)
8:30pm Gala Concert (Shed)
Boston Symphony Orchestra
Boston Pops Orchestra
Tanglewood Music Center Orchestra
Stéphane Denève, Charles Dutoit, Keith Lockhart, and John Williams, conductors
Program to include
BORODIN Polovetsian Dances from *Prince Igor*
TCHAIKOVSKY 1812 Overture
Fireworks to follow the concert

Saturday, August 17, 11am
Piece-a-Day Concert
Free Admission

♪ **Saturday, August 17, 6pm**
Prelude Concert
Works by MOZART, BEETHOVEN, and others

Sunday, August 18, 10am
Vocal Concert
"On This Island: The Great English Poets"

♪ **Sunday, August 18, 1pm**
Vocal Prelude
SCHUBERT *Winterreise*

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
MONDAY, JULY 22, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Claude Debussy
(1862-1918)
trans. Debussy

Danses sacrée et profane (1904)
I. Danse sacrée: Très modéré
II. Danse profane: Modéré

KATHERINE DOWLING, PIANO
NICOLAS NAMORADZE, PIANO

Debussy
trans. Roques

Jeux: poème dansé (1912-1913)

NICOLAS NAMORADZE & KATHERINE DOWLING, PIANO

Debussy

Six èpigraphes antiques (1914)
I. Pour invoquer Pan, dieu du vent d'été
II. Pour un tombeau sans nom
III. Pour que la nuit soit propice
IV. Pour la danseuse aux crotales
V. Pour l'Égyptienne
VI. Pour remercier la pluie au matin

ALEX PEH & ANDREW HSU, PIANO

Debussy

En blanc et noir (1915)
I. Avec emportement
II. Lent. Sombre
III. Scherzando

XIAOHUI YANG, PIANO
HYUNG-MIN SUH, PIANO

TMC Faculty Member Ignat Solzhenitsyn served as the coach for this concert.

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2013 Tanglewood

SEIJI OZAWA HALL

Monday, July 22, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall
THE MARGARET LEE CROFTS CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
STÉPHANE DENÈVE conducting ("Jeux" and "La Mer")
TMC CONDUCTING FELLOWS
ALEXANDRE BLOCH ("Prélude à l'Après-midi d'un faune")
STILIAN KIROV ("Danses sacrée et profane")
ANNABELLE TAUBL, harp (TMC Fellow)

ALL-DEBUSSY PROGRAM

"Prélude à l'Après-midi d'un faune"
ALEXANDRE BLOCH conducting

"Jeux"—Poème dansé
STÉPHANE DENÈVE conducting

{ I n t e r m i s s i o n }

"Danses sacrée et profane," for harp and orchestra
ANNABELLE TAUBL, harp
STILIAN KIROV conducting

"La Mer," Three symphonic sketches
From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea
STÉPHANE DENÈVE conducting

Steinway & Sons is the exclusive provider of pianos for Tanglewood.
Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.
Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.
Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Claude Debussy (1862-1918)
"Prélude à l'Après-midi d'un faune"
"Jeux"—Poème dansé
"Danses sacrée et profane," for harp and orchestra
"La Mer," Three symphonic sketches

Despite its tranquil and understated nature, it is hard to exaggerate just how unexpected and revolutionary Debussy's **"Prélude à l'Après-midi d'un faune" ("Prelude to The Afternoon of a Faun")** was upon its premiere in Paris on December 22, 1894. Emerging into a musical world dominated by lush late-Romanticism—

Brahms's Fourth Symphony was not yet ten years old, Richard Strauss was just getting started on his series of massively popular tone poems, and Tchaikovsky's *Pathétique* premiered not two months prior—Debussy's hazy, allusive music was something entirely new.

The *Prélude* is the composer's musical reaction and tribute to the sensual, even erotic poem *L'Après-midi d'un faune*—concerning a faun's lustful daydreams and fantasies regarding the conquest of the elusive nymphs and dryads of the forest—by influential symbolist poet Stéphane Mallarmé, whom Debussy admired and knew quite well from being an occasional attendee at the intellectual salon gatherings Mallarmé hosted every Tuesday evening. Debussy was careful to point out, however, that his composition was "a very free illustration of the beautiful poem" and had "no pretensions whatever to being a synthesis of the poem. It projects, rather," the composer wrote, "a changing background for the dreams and desires of the Faun in the heat of that summer afternoon."

Debussy achieves his "changing background" through ingenious musical means. From the first measure, even the modern listener feels untethered, unable to identify meaningful patterns of melody, harmony, or form. Though the score tells us the piece is in E major, for example, the flute's opening phrase begins on C-sharp and descends a whole step to B natural, then tumbles chromatically to G-natural,

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outlining the interval of a tritone—exactly half of one octave, a traditionally forbidden harmony due to its crunching dissonance—and making the key signature and even the mode impossible to guess for anyone not looking at the printed music. This blurry, ambiguous motif is the foundation of the entire piece, and never really comes fully into focus. Time also slips through one's fingers. Fluctuating freely between 6/8, 9/8, and 12/8 meters, and layering complex, disorienting rhythmic patterns of staggered slurs and crossed duple and triple figurations, the music has no discernable pulse, and phrases and ideas seem to appear and evaporate almost at random.

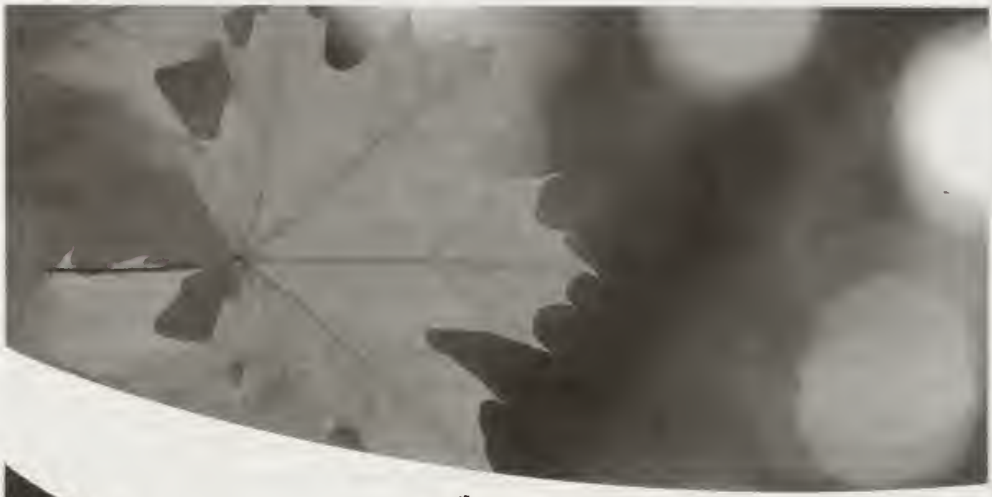
The orchestration, too, is notable. Debussy omits trumpets, trombones, tuba, timpani, and percussion (save the occasional crystalline tinkling from a pair of crotales). The strings are kept almost always at a low dynamic and must execute a number of alternative techniques to achieve the myriad coloristic effects Debussy calls for. A pair of harps is prominent, providing frequent shimmering glissandi, but the woodwinds, augmented by a third flute and English horn, are the stars. A solo flute plays the part of the faun with his panpipe, passing the time lazily and rhapsodically in turn.

Though the lasting, historical impact of this music was perhaps not apparent immediately, it has come to be recognized as one of the most important and groundbreaking works in the entire repertoire. Pierre Boulez, not only one of the world's most accomplished living composers but also a tremendously insightful chronicler of modern music, wrote that "the flute of the Faun breathes a new air into musical art: Here it is not so much the art of development that is upset, but the concept of form itself, freed from all the impersonal constraint of a preordained scheme, lending wings to a lithe and mobile expressiveness.... One is justified in saying that modern music awakes with the premiere of *Prélude à l'Après-midi d'un faune*."

As the work made its way through Europe and settled into the ears and minds of fellow composers, Debussy's new musical language emboldened others to move ever further away from what came before. Ravel, for example, singled out the *Prélude à l'Après-midi d'un faune* as the work that showed him the way. "It was [upon] hearing this work so many years ago," Ravel reflected near the end of his life "that I first understood what real music was."

"Jeux," commissioned by Sergei Diaghilev for his Ballets Russes, where it premiered on May 15, 1913, is a scandalous work from a scandalous time in music history—Stravinsky's *The Rite of Spring* premiered just two weeks later—and has enjoyed the least attention and acclaim of all the composer's major orchestral works. A collaborative project with choreographer Vaslav Nijinsky, who had already caused a stir the year before with his erotic ballet interpretation of Debussy's *Prélude à l'Après-midi d'un faune*, *Jeux* is based on a slightly bizarre, magical, realism-tinged scenario concerning tennis and a moonlit *ménage à trois*:

> The scene is a garden at dusk; a tennis ball has been lost; a young man and two girls are searching for it. The artificial light of the large electric lamps suggests the idea of childish play: they play hide and seek, they quarrel. The



Tanglewood

JUNE 21–SEPT 1

Jazz Concerts

AUGUST 4, SUNDAY
8PM, OZAWA HALL

Esperanza Spalding
Radio Music Society

This young bassist, vocalist, and composer was the first jazz musician to receive the Grammy® Award for Best New Artist and will perform music from Radio Music Society—her most diverse, ambitious, and masterful recital yet.

AUGUST 25, SUNDAY
8PM, OZAWA HALL

Monty Alexander

Jamaican-born master pianist Monty Alexander, who has recently celebrated his 50th year in music, will perform with his swinging Jazz trio and delve into a repertoire that encompasses standards, original songs, and exciting rhythms of his native island.

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night is warm, the sky is bathed in a pale light; they embrace. This spell is broken when another tennis ball mysteriously appears. Surprised and alarmed, the young man and the girls disappear into the nocturnal depths of the garden.

In his diary, Nijinksy revealed that the piece actually depicts a fantasy of Diaghilev's: "The two girls represent two boys and the young man is Diaghilev. I changed the characters because love among three men could not be represented on the stage." Debussy was surely no more pleased about the lascivious premise and choreography—which included a notorious triple kiss—than he had been about Nijinsky's portrayal of the Faun, but he was deeply in debt and the Ballets Russes paid well, so he accepted the work.

The choreography, then and since, was tepidly received and quickly forgotten, so it is Debussy's work that almost exclusively perpetuates the ballet's memory. Absolutely abstract, the music proceeds in swift 3/4 and 3/8 time, but as in *Prélude à l'Après-midi d'un faune*, the beat is largely obscured by Debussy's byzantine rhythms and manipulations of tempo. Occasionally a glimmer of the waltz shines through, but always dissolves and disappears as suddenly as it arrived. The orchestral texture and shading throughout is fascinating and ever-changing, and is the most remarked-on aspect of the work. In this respect, Debussy himself admitted a debt to Wagner and *Parsifal*, a work he greatly admired, especially the music of the flower maidens and Kundry's seduction of the young hero. Debussy heard in that music and sought in his own an "orchestral color which seems lit from behind." Here, an observation by Boulez is again insightful. In *Jeux*, "the primitive notion of orchestration-as-clothing disappears in favor of orchestration-as-invention," he writes. "The composer's imagination is not limited to the successive process of composing the music then tricking it out in orchestral finery.... A major event in the history of modernism."

Like Schubert's *Arpeggione* Sonata and Haydn's trios for baryton, violin, and cello, Debussy's "**Danse sacrée et danse profane**" has the misfortune to have been written for a failed and now largely extinct instrument. Commissioned in 1904 by the Paris-based instrument manufacturer Pleyel, Lyon, and Company, Debussy's pair of dances was intended as a demonstration piece for the newly released 76-string chromatic harp. Featuring twelve strings per octave, one for each note of the chromatic scale, this new instrument eliminated the need for the foot-pedals that are necessary in traditional 46-string double-action harp designs to allow the instrument to play in different keys. Luckily for audiences ever since, Debussy must not have been confident that the chromatic harp would catch on and made sure to write music that could also be comfortably played on the traditional concert harp, as it almost always is today.

Though the title of the piece suggests two opposite or at least strongly contrasting movements, this is not borne out by the music. The first dance does have a slightly somber and reverent tone, while the second has a bit more revelry and playfulness about it ("*profane*," here, simply meaning "secular"), but the two sections, performed without pause, are more similar than different. Debussy, who was very fond of the harp and included it, usually in multiples, in almost all of his

orchestral music—including all of the other works on this program—fills both of these elegant and sophisticated dances with wonderfully idiomatic writing for the soloist, full of cascading passages and resonant plucked chords. Perhaps in recognition of the ancient origins and long history of the harp, the music speaks with a distinctly modal harmonic accent.

Of the countless musical works designed to depict aspects of nature, Debussy's "**La Mer**" is notable for its singular blend of majesty and mystery, capturing both the humbling enormity of the open sea and the gentle bustling of its minutiae. Composed largely in landlocked Burgundy between 1903 and 1905, *La Mer* did not exactly emerge dripping with the salty spray of the ocean; Debussy wrote that he instead drew upon "innumerable memories" of the sea from his summers in Cannes as a child, memories that "are worth more than a reality, which, charming as it may be, tends to weigh too heavily on the imagination." As with all of Debussy's work, *La Mer* certainly suffers no encumbrance of imagination.

Though Debussy resented the comparison of his music to the Impressionist painters, *La Mer* is impressionistic in the most basic sense. Relying on no specific program or sequence of events, it depicts the myriad, disorganized happenings that occur at sea and consequently comprises a swirling nebula of musical ideas rather than a single, cohesive narrative. This free-form, organic idiom is perhaps the reason for the "sketch" portion of Debussy's subtitle for this work—"Three symphonic sketches"—but the "symphonic" part is important too. Scored for a large orchestra and set in three substantive movements—each of which presents and develops recognizable themes and which, taken together, constitute a clear large-scale formal structure—*La Mer* is the closest thing to a symphony Debussy ever wrote.

In this work, the ocean is a primordial, starkly elemental place. There is no human element—no noise of boat, ship, or swimmer—and no distinctive sound of birdsong or other wildlife. Debussy gives us water, wind, and waves, sunlight and darkness, and nothing more. The first movement, "From Dawn to Noon on the Sea," is an essay on the interplay of water and light, beginning with the glint on the water of the first tendrils of pale pre-dawn glow and culminating in one of the finest of the repertoire's many musical sunrises, a dazzling depiction of the fiery orb rising above the horizon and bathing the ocean in yellows and reds that, when performed well, never fails to raise goosebumps. The scherzo-like "Play of the Waves" is the lightest section of the triptych, capturing with its dancing strings and splashing triangle the white-capped swells and constant motion

Stu Rosner

of even a calm sea. Finally, acknowledging the ever-present ability of the ocean to turn violent and destructive, "Dialogue of the Wind and the Sea" is a dark, tumultuous vision of the stinging rain and crashing waves of a stormy night on the open water. But when the broad, ringing chords of the sunrise music from the opening movement return at the work's conclusion, the listener has the sense that morning has come and the worst of the storm has passed.

JAY GOODWIN

New York-based annotator Jay Goodwin has written for the Metropolitan Opera, Boston Symphony Orchestra, St. Louis Symphony, Juilliard School, and Australian Chamber Orchestra. Currently on the editorial staff at Carnegie Hall, he was the Tanglewood Music Center's Publications Fellow in 2009.

ARTISTS

Stéphane Denève

Stéphane Denève is chief conductor of the Stuttgart Radio Symphony Orchestra (SWR) and the former music director of the Royal Scottish National Orchestra.

Mr. Denève appears regularly at major concert venues with the world's leading orchestras and soloists. Recent engagements include his Carnegie Hall and Tanglewood debuts with the Boston Symphony Orchestra, and appearances with the Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, Munich Philharmonic, Bavarian Radio Symphony, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Deutsches Symphonie-Orchester Berlin, London Symphony Orchestra, the Philharmonia Orchestra, NDR Symphony Hamburg, and Swedish Radio Symphony. With the Royal Scottish National Orchestra he performed at Europe's most prestigious festivals and venues, including the BBC Proms, Edinburgh International Festival, Festival Présences, the Konzerthaus in Vienna, the Amsterdam Concertgebouw, and the Théatre des Champs-Élysées. Recent and upcoming engagements include the opening of his second season with the Stuttgart Radio Symphony Orchestra (SWR) and major tours to Europe and Asia; his debut with the Royal Concertgebouw Orchestra; *Les Contes d'Hoffmann* for the Gran Teatre del Liceu, and return visits to the Boston Symphony, Philadelphia Orchestra, New World Symphony, Toronto Symphony, São Paulo Symphony, and BBC Symphony. Mr. Denève has won critical acclaim for his recordings of works by Debussy (Chandos), Roussel (Naxos), Franck (Naïve), and Guillaume Connesson (Chandos), all with the Royal Scottish National Orchestra. The first disc in their survey of works of Albert Roussel was awarded a prestigious Diapason d'Or de l'année, and in 2012 he was shortlisted for *Gramophone*'s Artist of the Year award. A graduate of and prizewinner at the Paris Conservatoire, Stéphane Denève began his career as Sir Georg Solti's assistant with the Orchestre de Paris and Paris National Opera; he also assisted Georges Prêtre and Seiji Ozawa during that time. At home in a broad range of repertoire, and a champion of new music, he has a special affinity for the music of his native France. He enjoys close relationships with many of the world's leading solo artists and has performed with, among others, Jean-Yves Thibaudet, Leif Ove Andsnes, Emanuel Ax, Yo-Yo Ma,

Frank Peter Zimmermann, Nikolaj Znaider, Pinchas Zukerman, Joshua Bell, Hilary Hahn, Gil Shaham, Natalie Dessay, and Nina Stemme. In the field of opera, he has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Gran Teatre del Liceu, Netherlands Opera, La Monnaie, Opéra National de Paris, the Teatro Comunale Bologna, and Cincinnati Opera. Visit www.stephanedeneve.com for further information. This summer at Tanglewood he will also conduct the BSO's annual Serge and Olga Koussevitzky Memorial Concert, a program of Strauss, Beethoven, and Poulenc on Friday night, August 2.

Alexandre Bloch

Returning for a second consecutive summer as a TMC Conducting Fellow, Alexandre Bloch first came to international attention as winner of Donatella Flick's LSO Conducting Competition in October 2012, after which he was appointed assistant conductor at the London Symphony Orchestra. He is a Conducting Fellow at the Royal Northern College of Music and was named a "2012 Talent" by ADAMI (the French Society for Performers' Rights). He recently stepped in to replace an indiposed Mariss Jansons at the Royal Concertgebouw Orchestra for three very successful concerts including Strauss's *Death and Transfiguration* and a commission by Jörg Widmann. Future plans include concerts with London Symphony Orchestra and his debuts with Royal Liverpool Philharmonic, NWD Philharmonie, Manchester Camerata and Orchestre de Chambre de Paris, the Youth Australian Orchestra, and Royal Danish Orchestra.

Tanglewood 75th Anniversary DVD

This new video recording of last summer's Tanglewood 75th Gala Celebration is now at the Tanglewood Glass House. Featuring the Boston Symphony Orchestra, Boston Pops Orchestra, and Tanglewood Music Center Orchestra, it is available on both Blu-Ray and DVD. The program represents the wide range of music Tanglewood has long taken pride in offering, and also includes the first BSO recording with the orchestra's next music director, Andris Nelsons.

Available at the Glass House or visit tanglewood.org

BLU-RAY $25.99 • DVD $24.99

Stilian Kirov

Stilian Kirov is assistant conductor of the Seattle Symphony Orchestra. He has also served as associate conductor of the Memphis Symphony Orchestra and music director of the Memphis Youth Symphony Program. Mr. Kirov has conducted ensembles around the world, including the Orchestre Colonne (France), Orchestra of Colours (Greece), Philharmonic Chamber Orchestra "Leopolis" (Ukraine), Sofia Festival Orchestra, State Hermitage Orchestra (Russia), Thüringen Philharmonic Orchestra (Germany), National Repertory Orchestra (Breckenridge, Colorado), Amarillo Symphony, New World Symphony, and the Juilliard Orchestra, among others. His numerous awards and prizes include an EMMY Award with the Memphis Symphony for the Soundtrack Project; the Orchestra Preference Award and Third Prize at the 2010 Mitropoulos Conducting Competition; the Charles Schiff Conducting Award for outstanding achievement at The Juilliard School, and France's 2010 ADAMI Conducting Prize. Mr. Kirov is a graduate of the The Juilliard School's Orchestral Conducting Program, where he was a student of James DePreist.

Annabelle Taubl

Annabelle Taubl began harp lessons at the age of five; she has performed in venues throughout the United States and Europe, and made her Carnegie Hall debut with the New York String Orchestra under the direction of Jaime Laredo. In June 2001 she received first prize in the Young Professional Division of the American Harp Society's National Competition, which awarded her a two-year concert tour as well as a performance at the World Harp Congress in Switzerland. Other awards include the Distinguished Achievement Award from the Juilliard School (2004), first prize in the Juilliard Pre-College Concerto Competition (1999), first prize in the Prix Renie National Competition (1999), third prize in the American Harp Society's National Competition (1999), and third prize in the Corpus Christi International Competition (2000).

BSO Archives

Tanglewood Music Center Orchestra
(July 22, 2013)

Violin I
Sarah Hamilton Atwood
Kelsey Blumenthal
Cynthia Burton
Autumn Chodorowski
Tatiana Dimitriades ◊
Ivana Jasova
KahYee Lee
Lucia Nowik
Sarah Peters * ^
Tara Lynn Ramsey
Maria Semes
Tess Varley
Molly Werts
Jennifer Wey † °
Melissa Wilmot
Ludek Wojtkowski

Violin II
Samantha Bennett
Benjamin Carson
Andrea Daigle † °
Thomas Hofmann
Erica Hudson * ^
Aika Ito
Caitlin Kelley
Natsuki Kumagai
Cheuk-Yin Clement Luu
Genevieve Micheletti
Julia Noone
Lauren Roth
Matthew Vera

Viola
Camilla Berretta † °
Sekyeong Cheon
Mary Ferrillo
Caroline Gilbert
Anna Griffis
Jacqueline Hanson
Adrienne Hochman
Elizabeth Oka
Evan Perry
Erica Schwartz
Jacob Shack
Daniel Stone
Rainey Weber * ^
Danielle Wiebe

Cello
Grace An † °
Martha Babcock ◊
Yska Benzakoun
Thomas Carpenter
Jesse Christeson * ^
Diana Flores
Louise Grévin
Dahae Kim
Young Sook Lee
Francesca McNeeley
Clare Monfredo
Sofia Nowik
Patricia Ryan
Clayton Vaughn
Matt Zucker

Double Bass
Mariya-Andoniya Andonova
Zac A. Camhi † °
Paul Cannon
Nicholas Cathcart
Michael Chiarello
Ian Hallas
Nate Paer * ^

BSO Archives

Flute
Francesco Camuglia
Masha Popova °
Matthew Roitstein *
Adrian Sanborn ^

Piccolo
Francesco Camuglia
Masha Popova

Oboe
Martha Kleiner °
Geoff Sanford *
John Upton ^

English Horn
Corbin Stair

Clarinet
Samuel Almaguer ^
Gabriel Campos Zamora °
John Diodati *
Brad Whitfield

Bass Clarinet
Samuel Rothstein

Bassoon
Joshua Baker °
Andrew Brady ^
Sean Maree *

Contrabassoon
Jack Peña

Horn
Kevin Haseltine °
Elyse Lauzon ^
Trevor Nuckols
Adedeji Bailes Ogunfolu
Jaclyn Rainey *
David Raschella

Trumpet
Joseph Brown
Dylan Girard °
George Goad
Pierre-Louis Marques ^
Stuart Stephenson

Trombone
Dan De Vere ^
Andrew Nissen °
Joseph Peterson

Bass Trombone
David Hagee

Tuba
Bethany Wiese

Timpani
Jeffrey DeRoche ^
Joseph Kelly °

Percussion
Jeffrey DeRoche
Joseph Kelly
Andres Pichardo-Rosenthal
James Ritchie °
Nicholas Taylor * ^
Scott Verduin

Harp
Yue (Grace) Guo * ^
Annabelle Taubl °

Celesta
Hyung-Min Suh

Personnel Manager
Jason Varvaro

Librarians
John Perkel
Melissa Steinberg
Anya Brodrick (TMC Fellow)
Ashton Bush (TMC Fellow)

* Principal, *Prélude*
^ Principal, *Jeux*
† Principal, *Danses*
° Principal, *La Mer*
◊ BSO Member

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Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, JULY 27, 2013 AT 6:00PM
THEATRE

Johann Nepomuk Hummel
(1778-1837)

Piano Quintet in E-flat major, Op. 87 (1802)
I. Allegro e risoluto assai
II. Menuetto: Allegro con fuoco
III. Largo
IV. Finale: Allegro agitato

LUDEK WOJTKOWSKI, VIOLIN
EVAN PERRY, VIOLA
MATT ZUCKER, CELLO
ZAC A. CAMHI, DOUBLE BASS
ANDREW HSU, PIANO

Béla Bartók
(1881-1945)

Contrasts (1938)
I. Verbunkos
II. Pihenő
III. Sebes

JENNIFER WEY, VIOLIN
JOHN DIODATI, CLARINET
ALEX PEH, PIANO

Frank Martin
(1890-1974)

Rhapsodie (1935)

CHEUK-YIN CLEMENT LUU , VIOLIN
SARAH HAMILTON ATWOOD, VIOLIN
ANNA GRIFFIS, VIOLA
CAMILLA BERRETTA, VIOLA
PAUL CANNON, DOUBLE BASS

The coaches far this cancert include TMC Faculty Members Jonathan Miller (Hummel), Emanuel Ax (Barták), Thamas Martin (Barták), and Edward Gazauleas (Martin).

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, JULY 28, 2013 AT 10:00AM
THEATRE

Ludwig van Beethoven
(1770-1827)

String Quartet No. 18 in F major, Op. 135 (1826)
I. Allegretto
II. Vivace
III. Lento assai e cantante tranquillo
IV. Der schwer gefasste Entschluss

MOLLY WERTS, VIOLIN
ANDREA DAIGLE, VIOLIN
RAINEY WEBER, VIOLA
JESSE CHRISTESON, CELLO

Nathan Heidelberger
(b. 1987)
(TMC Fellow)

Halve Time (2012)
I.
II.
III.
IV.
V.

SARAH SILVER, VIOLIN*
MICHAEL DAHLBERG, CELLO*
DANNY GOLDMAN, CLARINET*
KATHERINE DOWLING, PIANO*

Charles Ives
(1874-1954)

Trio for Violin, Cello, and Piano (1904)
I. Andante moderato
II. TSIAJ (This Scherzo is a Joke): Presto
III. Moderato con moto

CAITLIN KELLEY, VIOLIN
DIANA FLORES, CELLO
HYUNG-MIN SUH, PIANO

INTERMISSION

*New Fromm Player

Franz Schubert
(1797-1828)

Selected Songs

Lied der Anne Lyle°
Iphigenia°
Memnon~
Fahrt zum Hades*
Antigone und Oedip° +

Reilly Nelson, mezzo-soprano°
Augustine Mercante, countertenor+
Bretton Brown, piano

Evan Antonellis
(b. 1984)

Multiple Histories/Lost Childhood Sing-Alongs
(2009)

I. friction & birth's warm hum
II. good little one
III. unblissfully unaware
IV. "are you ready?"
V. auntie alone
VI. trodden sugar-coated eggshells
VII. chained to the transcendental escalator

Katherine Dowling, keyboards*
Joseph Kelly, solo percussion
Jeffrey DeRoche, percussion
Scott Verduin, percussion
Nicholas Taylor, percussion
Andres Pichardo-Rosenthal, percussion

Wolfgang Amadè Mozart
(1756-1791)

Piano Concerto No. 13 in C major, K. 415/387b
(1782-1783)

I. Allegro
II. Andante
III. Rondeau: Allegro

Xiaohui Yang, piano
Melissa Wilmot, violin
KahYee Lee, violin
Adrienne Hochman, viola
Thomas Carpenter, cello

The coaches for this concert include TMC Faculty Members Steven Ansell (Beethoven), Andrew Jennings (Beethoven), Alexandre Lecarme (Heidelberger), Stephen Drury (Ives), Kenneth Griffiths (Schubert), Daniel Bauch (Antonellis), Emanuel Ax (Mozart), and Malcolm Lowe (Mozart).

*New Fromm Player

THE PREPARATION OF HEIDELBERGER'S *HALVE TIME*, IVES' PIANO TRIO, AND ANTONELLIS' *MULTIPLE HISTORIES* IS SUPPORTED BY A GENEROUS GIFT FROM THE LATE VERNA FINE IN HONOR AND MEMORY OF HER HUSBAND IRVING FINE, AMERICAN COMPOSER, CONDUCTOR, TEACHER AND ESTEEMED MEMBER OF THE TMC FACULTY FROM 1947-1957.

NOTES ON THE PROGRAM

Nathan Heidelberger, *Halve Time*

Nathan Heidelberger is currently a PhD candidate at the University at Buffalo. He holds undergraduate degrees in Composition and English from Oberlin College and Conservatory, where he was awarded the Walter E. Aschaffenburg Composition Prize. Heidelberger has received fellowships from the Aspen Music Festival and Copland House CULTIVATE Institute. His music has been performed across the United States, and he has participated in the June in Buffalo Festival and a residency at the Banff Center. His composition *Of Songs*, for soprano and string quartet, was awarded the 2010 Frank Robert Abel Prize from the University of Louisville. Heidelberger is an active pianist and horn player, and is a founding member of Wooden Cities, an ensemble committed to introducing new music to audiences throughout Western New York.

Of his piece *Halve Time* the composer writes:

> Zeno, the ancient philosopher, infamously raised the paradox that one can never fully travel some fixed distance, since one must first travel half of that distance, and then half of the remaining distance, and half of that remaining distance, and so on, ad infinitum, with smaller and smaller remaining distances perpetually segmented into smaller and smaller halves. The endpoint of the journey is therefore always some infinitesimal distance away, never to be reached.
>
> *Halve Time* is loosely based on this paradox; the piece applies Zeno's logic to the durations of its five movements. The first movement is approximately a minute and a half long, and it lays out all the musical ideas contained within the work. The subsequent movements explore what happens to those ideas when they are forced into smaller and smaller temporal containers. This reduction process does not unfold linearly, however. The second movement is a quarter of the original duration, the fourth movement a half, and the last movement an eighth (about ten seconds). In a departure from Zeno, the third movement doubles the original duration, stretching everything out as if time were unfolding in slow motion.
>
> The musical ideas that are compressed and expanded are very malleable and loosely defined. They aren't so much melodic or harmonic entities as they are "behavior types" that the instruments conform to—moments of rhythmic unison, or of "percussive" playing, for example. Some of the materials remain relatively distinct throughout, however—a twisting cello solo, and a rising gesture spread throughout the group.

Continues...

Nathan Heidelberger, *Halve Time* cont'd

While Zeno's paradox was a key structural metaphor for me as I was composing, ultimately I was not trying to create a literal representation of the concept. To that end, it might be more constructive to think of *Halve Time* simply as a set of character pieces, although in this case it is not just the musical content itself, but also the lengths of the movements, that help define those characters.—NH

Evan Antonellis, *Multiple Histories/Lost Childhood Sing-Alongs*

Evan Antonellis is a Visiting Assistant Professor of Theory at Ohio University, and also teaches summer sessions at the Young Musicians Program at the University of California, Berkeley. He received his doctorate in composition from Manhattan School of Music, where he also taught theory for four years and where he received the prestigious Helen Cohn award for outstanding achievement. He has lectured on his music at Manhattan School of Music, Columbia University, and Janáček Conservatory in the Czech Republic. As a composer, he has received numerous awards, including a BMI award and a Nicholas Flagello award, and he has been invited to the MacDowell Colony and the Ostrava Days Music Festival. His work has been performed in Germany, Slovakia, the Czech Republic, and the United States.

Of his piece *Multiple Histories/Lost Childhood Sing-Alongs*, the composer writes:

Multiple Histories/Lost Childhood Sing-Alongs is an exploration into childhood. I have tried to explore and interpret the music that we are exposed to from a very early age to determine whether it can find common ground with the music that I now compose. Percussion is the oldest instrumental type, and often the earliest "musical" sounds a child makes on "instruments" are percussive in nature; it therefore made sense to write a work about childhood for percussion ensemble.

For its source material, *Multiple Histories* draws upon children's keyboard repertory, including Bach's *Notebook for Anna Magdalena Bach*, Bartók's *Mikrokosmos*, Stravinsky's *Les cinq doigts*, Lachenmann's *Ein Kinderspiel*, and others. Since these pieces tend to be short, I decided to make *Multiple Histories* a collection of small pieces, each of which somehow personifies the relationship between childhood and adulthood. Perhaps a clear example of this is the use of "children's" and more "adult" percussion instruments; another example is the two "main characters" of childhood and adulthood, represented by the two soloists (percussion solo and keyboard solo), who are supported by a percussion quartet.

Multiple Histories/Lost Childhood Sing-Alongs was commissioned and premiered by Jeffrey Milarsky and the Manhattan School of Music percussion ensemble.—EA

Wolfgang Amadè Mozart, Piano Concerto in C, K. 415

In 1781, Mozart made the bold and revolutionary decision to leave Salzburg, his birthplace in which he had security of patronage but which he felt suffocated his talents, to strike out on his own in Vienna as an independent artist. Here he attained the freedom he longed for but riskily staked his finances upon the success of his own subscription series—a difficult endeavor given the fickle Viennese public.

He soon discovered Vienna to be "the land of the piano," and in the winter of 1782-83 set about composing a trilogy of piano concertos in rapid succession. He would immediately establish himself as a master of the piano concerto in his adopted city, ultimately composing seventeen concertos before his death there in 1791. No. 13 in C, K. 415, the third piece in this new trilogy, was premiered in Vienna on March 11, 1783, with Mozart conducting from the keyboard.

Ever sensitive to the financial necessity of pleasing a variety of publishers, he designed his first three Viennese piano concertos to be played "either with a large orchestra or a *quattro*," that is, with string quartet. Furthermore, he was aware of the range of tastes he must cater to in his audiences: in a letter to his father, Mozart described his new piano concertos as containing "passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why." K.415, with its wealth of ideas, intricate blend of textures, and striking contrasts, was sure to appeal to the "connoisseurs" and the "less learned" alike.

The concerto's orchestral grandeur is retained in the string quartet version with its opulent opening, ringing with festive brilliance in the strings, whose energy is kept up in the nimble runs of the piano that displays the soloist's dexterity. The graceful Andante contrasts the first movement with its floating piano line unfurling in one elegant, unhurried melody over gentle strings. The final movement is a unique take on traditional rondo form. The playful opening theme is established in the piano, but is slightly altered with each return. Twice it is waylaid by an incongruous C minor adagio that appears suddenly in the piano, leading the movement into new territory before the opening theme reasserts itself. As though thrown off course by the more mysterious minor passages, the piece ends quietly, with nothing of its celebratory opening.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the Theodore Edson Parker Foundation Fellowship.

LIED DER ANNE LYLE

Wärst du bei mir im Lebenstal,
gern wollt' ich alles mit dir teilen;
mit dir zu flieh'n wär' leichte Wahl,
bei mildern Wind, bei Sturmes Heulen.
Doch trennt uns harte Schicksalsmacht
uns ist nicht gleiches Loos geschrieben

mein Glück ist, wenn dir Freude lacht
ich wein' und bete für den Lieben.

Es wird mein töricht' Herz vergeh'n
wenn's alle Hoffnung sieht
verschwinden,
doch soll's nie seinen Gram gesteh'n,
nie mürrisch klagend ihn verkünden.
Und drückt des Lebens Last das Herz,

soll nie den matten Blick sie trüben,

so lange mein geheimer Schmerz
ein Kummer wäre für den Lieben.
—Andrew MacDonald (1757-1790)

ANNE LYLE'S SONG

If you were with me in life's valley,
I would gladly share everything with you;
to flee with you would be an easy choice,
whether by mild wind or howling storm.
But the power of fate separates us
the same lot was not decreed for both of
us:
my happiness is when joy laughs upon you,
I weep and pray for my loved one.

My foolish heart will perish
when it sees all hope disappear,

but it will never confess it's grief,
nor sullenly lamenting make it known.
And if the burden of life weighs down my
heart,
It shall never dim my eyes or make them
lifeless,
as long as my secret pain
is a sorrow for my dear one.
—Translated by Reilly Nelson

Iphigenia

Blüht denn hier an Tauris Strande,
aus dem theuren Vaterlande
keine Blume, weht kein Hauch,
aus den seligen Gefilden,
wo Geschwister mit mir spielten? -
Ach, mein Leben ist ein Rauch!

Trauernd wank' ich in dem Haine
keine Hoffnung nähr' ich, keine,
meine Heimat zu erseh'n;
und die See mit hohen Wellen,
die an Klippen sich zerschellen,
übertäubt mein leises Fleh'n.

Iphigenia

Does no flower from my Fatherland
bloom here on the shore of Tauris?
Does no breeze blow
from the blessed fields
where I played with my siblings?
Ah! My life goes up in smoke!

Grieving, I wander in the grove,
I nourish no hope
that I will see my homeland again;
and the sea, with high waves
that shatter against the reefs,
drowns out my soft entreaties.

Continues...

Göttin, die du mich gerettet,
an die Wildnis angekettet,
rette mich zum zweitenmal;
Gnädig lasse mich den Meinen,
lass, o Göttin, mich erscheinen
in des großen Königs Saal!

—Johann Mayrhofer (1787-1836)

Goddess, you who rescued me,
and chained me to the wilderness,
rescue me a second time!
Graciously let me,
let me, Oh goddess,
appear to my dear ones in the great king's hall!

—Translated by Reilly Nelson

Memnon

Den Tag hindurch nur einmal mag ich sprechen,
Gewohnt zu schweigen immer und zu trauern:
Wenn durch die nachtgebor'nen Nebelmauern
Aurorens Purpurstrahlen liebend brechen.

Für Menschenohren sind es Harmonien.
Weil ich die Klage selbst melodisch künde
Und durch der Dichtung Glut das Rauhe ründe,
Vermuten sie in mir ein selig Blühen.

In mir, nach dem des Todes Arme langen,
In dessen tiefstem Herzen Schlangen wühlen;
Genährt von meinen schmerzlichen Gefühlen
Fast wütend durch ein ungestillt Verlangen:

Mit dir, des Morgens Göttin, mich zu einen,
Und weit von diesem nichtigen Getriebe,
Aus Sphären edler Freiheit, aus Sphären reiner Liebe,
Ein stiller, bleicher Stern herab zu scheinen.

—Johann Mayrhofer

Memnon

Throughout the day I may only speak once,
Accustomed to silence and sorrow:

When, through the night-born walls of mist
Aurora's crimson rays lovingly break.

To the human ears this is music.
Since I declare my complaint in song

and reshape its harshness in the fire of poetry,
They imagine that joy blooms within me.

In me, for whom the arms of death reach,
Snakes burrow in the bottom of my heart,
Nourished by my painful feelings,

Almost crazed with unsatisfied longing.

With you, goddess of the Morning, to unite myself,
and far from this vain bustle,

From the spheres of noble freedom and pure love,
To shine down as a pale, silent star.

—Translated by Augustine Mercante

Fahrt zum Hades

Der Nachen dröhnt, Cypressen flüstern,
Horch, Geister reden schaurig drein;
Bald werd' ich am Gestad', dem düstern,

Weit von der schöne Erde sein.

Da leuchten Sonne nicht, noch Sterne,
Da tönt kein Lied, da ist kein Freund.
Empfang die letzte Träne, o Ferne,
Die dieses müde Auge weint.

Schon schau' ich die blassen Danaiden,
Den fluchbeladnen Tantalus;
Es murmelt todesschwangern Frieden,
Vergessenheit, dein alter Fluß.

Vergessen nenn' ich zwiefach Sterben,
Was ich mit höchster Kraft gewann,
Verlieren, wieder es erwerben—
Wann enden diese Qualen? Wann?
—*Johann Mayrhofer*

Journey to Hades

The boat creaks, Cypresses whisper,
Listen, terrifying ghosts speak,
Soon will I be at the shores, The gloomy shores,
Far from the beautiful earth.

There, neither the sun nor the stars shine.
There no song is heard, there is no friend.
Receive the last tear, O distant earth,
That these tired eyes weep.

Already I see the pale Danaids,
the curse-laden Tantalus,
Your ancient river murmurs
Death-filled peace, Oblivion.

I call oblivion a double death,
What I won with all my strength,
To lose, and to strive for it once more—
When will these torments end? When?
—*Translated by Augustine Mercante*

Antigone und Oedip

Antigone:

Ihr hohen Himmlischen, erhöret
der Tochter herzentströmtes Flehen,
lasst einen kühlen Hauch des Trostes
in Oedip's grosse Seele wehn!

Genüget, euren Zorn zu sühnen,
dies junge Leben, nehmt es hin,
und euer Rachestrahl vernichte
die tiefbetrübte Dulderin.

Demütig falte ich die Hände,
das Firmament bleibt glatt und rein,
und stille ist's, nur laue Lüfte
durchschauern noch den alten Hain!

Antigone and Oedipus

Antigone:

You high heavenly ones, hear
a daughter's heartfelt plea,
let a cool breath of solace
go into Oedip's great soul.

To assuage your anger,
take this young life,
and let your vengeance
destroy the deeply troubled sufferer.

Humbly I fold my hands,
the firmament remains smooth and pure,
and it is still, only a tepid breeze
shudders through the ancient grove!

Continues...

Was seufzt und stöhnt der bleiche Vater?
ich ahn's, ein furchtbares Gesicht
verscheucht von ihn den leichten Schlummer,
er springt von Rasen auf, er spricht!

Oedip:

Ich träumte einen schweren Traum.
Schwang nicht den Zepter diese Rechte?
Doch Hoheit lös'ten starke Mächte
Dir auf, o Greis, in nicht'gen Schaum.

Trank ich in schönen Tagen nicht
In meiner großen Väter Halle,
Beim Heldensang und Hörnerschalle,
O Helios, dein golden Licht,

Das ich nun nimmer schauen kann?
Zerstörung ruft von allen Seiten:
"Zum Tode sollst du dich bereiten;
Dein irdisch Werk ist abgetan."
—Johann Mayrhofer

Why does my pale father sigh and groan?

A terrible vision disturbs his light sleep,
he springs up from the grass

and speaks!

Oedipus:

I dreamed a grievous dream.
Did not this right hand wield the scepter?
Yet mighty forces reduced your majesty,
old man, to foam.

Did I not drink, in fairer days, your golden light, O Helios,
in the halls of my ancestors,
amid songs of heroes and the sounds of horns?

Will I ever be able to see it again?
Devastation calls from every side:
"For death must you prepare yourself;
your earthly work is done."
—Translated by Reilly Nelson and Augustine Mercante

Upcoming Events of the Tanglewood Music Center

Wednesday, July 31, 7:30pm
Thursday, August 1, 7:30pm
Mark Morris Dance Group
Tanglewood Music Center Fellows
Mark Morris, choreographer and director
Christine Van Loon and Allen Moyer, costume designers
James F. Ingalls, lighting designer
Robert Bordo and Allen Moyer, scenic designers
BRITTEN *Curlew River*
PURCELL *Dido and Aeneas*
Fully-staged productions, sung in English
TMC Fellows perform Britten's opera *Curlew River* under Mark Morris' direction, and collaborate with the Mark Morris Dance Group in Purcell's *Dido and Aeneas*

♪ **Saturday, August 3, 6pm**
Prelude Concert
Works by BEETHOVEN, STRAUSS, and others

Sunday, August 4, 10am
Chamber Music
Works by BEETHOVEN, LUTOSLAWSKI, and others

Tuesday, August 6
Tanglewood on Parade
The Gregory E. Bulger Foundation Concert
2:30pm TMC Chamber Music
3:30pm TMC Verdi & Wagner operas, in piano transcriptions
5:00pm TMC Vocal Concert: Cabaret Songs
8:00pm TMC Brass Fanfares (Shed)
8:30pm Gala Concert (Shed)
Boston Symphony Orchestra
Boston Pops Orchestra
Tanglewood Music Center Orchestra
Stéphane Denève, Charles Dutoit, Keith Lockhart, and John Williams, conductors
Program to include
BORODIN Polovetsian Dances from *Prince Igor*
TCHAIKOVSKY 1812 Overture
Fireworks to follow the concert

Saturday, August 17, 11am
Piece-a-Day Concert
Works by TMC Composition Fellows
Free Admission

♪ **Saturday, August 17, 6pm**
Prelude Concert
Works by MOZART, BEETHOVEN, and others

Sunday, August 18, 10am
Vocal Concert
"On This Island: The Great English Poets"

♪ **Sunday, August 18, 1pm**
Vocal Prelude
SCHUBERT *Winterreise*

Sunday August 18, 2:30pm (Shed)
The Leonard Bernstein Memorial Concert
Supported by Dr. Raymond and Hannah H. Schneider and Diane H. Lupean
Tanglewood Music Center Orchestra
Christoph von Dohnányi, conductor
Emanuel Ax, piano
MOZART Piano Concert No. 9 in E-Flat, K. 271
MAHLER Symphony No. 1

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).
Tickets available through Tanglewood Box Office or SymphonyCharge.
♪ Admission is free, but restricted to that evening's concert ticket holders.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood

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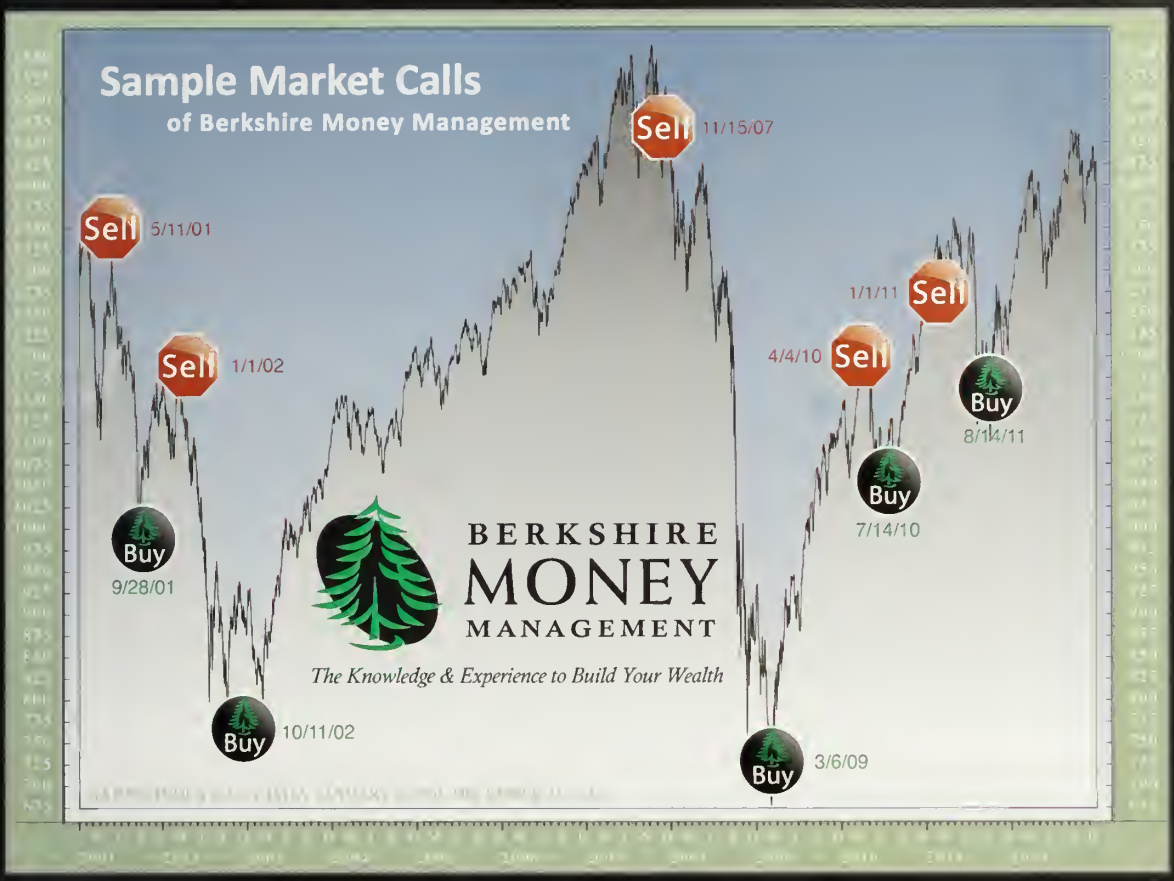

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May 11, 2001 (sell)

"Don't get too scientific...just ask yourself; does it feel like a recession? We don't think it feels as bad as 1990-1991, but it is bad enough."
The stock market fell 16.5% until our next buy signal.

September 28, 2001 (buy)

"Equity valuations are better than they have been in years."
The stock market rose 10.4% until our next sell signal.

January 1, 2002 (sell)

"I've had my three months of bullishness, but now I must adhere, once again, to a more bearish sentiment."
The stock market fell 30% until our next buy signal.

October 11, 2002 (buy)

"The VIX broke 50 [on October 10th], and that is my buy signal this time."
The stock market rose 80% until our next sell signal.

November 15, 2007 (sell)

"The obvious answer is a temporary position in cash."
The stock market fell 48.9% after that sell signal.

March 6, 2009 (buy)

"Expect a bottom for the S&P 500 at 660 points."
The stock market rose 63.2% from that buy signal to the end of 2009.

April 4, 2010 (sell)

"...The bottom line is a correction is coming, but it's not a crash... Signs of a longer-than-typical correction."

July 14, 2010 (buy)

"...the correction is over...being in cash is a risky proposition."

January 1, 2011 (sell)

"By mid-year (up to possibly August), however, stocks may no longer tolerate the global uptrend of bond (i.e. Treasury) yields. Currently, with optimism already high (a contrarian bearish indicator) and valuations stretched, a peak could be expected. Going longer-term, any sell-off later in 2011 would be followed by rallying into 2012."

August 14, 2011 (buy)

"It appears likely that we have seen the selling climax and the start of a bottoming process."

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The S&P 500 Index (S&P) has been used as a comparative benchmark because the goal of the above strategy was to provide equity-like returns. The S&P is one of the world's most recognized indexes by investors and the investment industry for the equity market. The S&P, however, is not a managed portfolio and is not subject to advisory fees or trading costs. Investors cannot invest directly in the S&P 500 Index. The S&P returns also reflect the reinvestment of dividends. Berkshire Money Management is aware of the benchmark comparison guidelines set forward in the SEC Clover No-Action Letter (1986) and compares clients' performance results to a benchmark or a combination of benchmarks most closely resembling clients' actual portfolio holdings. However, investors should be aware that the referenced benchmark funds may have a different composition, volatility, risk, investment philosophy, holding times, and/or other investment-related factors that may affect the benchmark funds' ultimate performance results. Therefore, an investor's individual results may vary significantly from the benchmark's performance. All indicated stock market calls and associated commentary are that of Allen Harris & Berkshire Money Management and have no relationship to NDR/MDR.

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Tanglewood

The Tanglewood Festival

On August 13, 15, and 16, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshire Hills of western Massachusetts; music director Serge Koussevitzky conducted. But those outdoor concerts, attended by a total of 15,000 people, did *not* take place at Tanglewood: the orchestra performed nearby under a large tent at Holmwood, a former Vanderbilt estate that later became The Center at Foxhollow.

In fact, the first Berkshire Symphonic Festival had taken place two summers earlier, at Interlaken, when, organized by a group of music-loving Berkshire summer residents, three outdoor concerts were given by members of the New York Philharmonic, under the direction of composer/conductor Henry Hadley. But after a second concert series in 1935, plans for 1936 proved difficult, for reasons including Hadley's health and aspects of the musical programming; so the organizing committee instead approached Koussevitzky and the BSO's Trustees, whose enthusiastic response led to the BSO's first concerts in the Berkshires.

In the winter of 1936, following the BSO's concerts that summer, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, a two-weekend festival was planned for 1937, and on August 5 that year, the festival's largest crowd to date assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too gentle to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money was raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the festival's immediate needs, and also well beyond the $100,000 budget. When his second, simplified plans were again deemed too expensive,

A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed...which any builder could accomplish without the aid of an architect." The Trustees then asked Stockbridge engineer Joseph Franz to simplify Saarinen's plans further, and the "Shed" he erected—which remains, with modifications, to this day—was inaugurated on August 4, 1938, with the first concert of that year's festival. It has resounded to the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers.

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and reputation for excellence that it drew nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which, with some modifications, has remained in use since 1941), and for improved Tanglewood Music Center facilities. Designed by the architectural firm William Rawn Associates of Boston, in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, Seiji Ozawa Hall—the first new concert facility built at Tanglewood in more than a half-century—was inaugurated on July 7, 1994, providing a modern venue throughout the summer for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra and its guests. Ozawa Hall with its attendant buildings also serves as the focal point of the

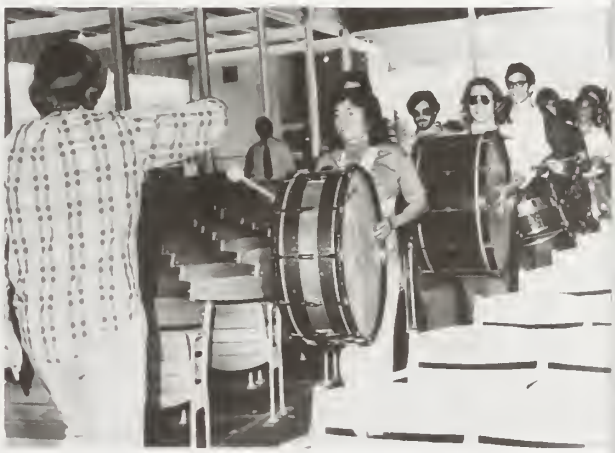
The tent at Holmwood, where the BSO played its first Berkshire Symphonic Festival concerts in 1936 (BSO Archives)

Tanglewood Music Center's Leonard Bernstein Campus. Also each summer, the Boston University Tanglewood Institute sponsors a variety of programs offering individual and ensemble instruction to talented younger students, mostly of high school age.

Today, Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there is a full schedule of chamber music and recital programs featuring prestigious guest artists in Ozawa Hall, Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the calendar also features concerts by a variety of jazz and other non-classical artists. The season offers not only a vast quantity of music, but also a vast range of musical forms and styles, all of it presented with a continuing regard for artistic excellence that maintains Tanglewood's status as one of the world's most significant music festivals.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the BSO's music director from 1924 to 1949, founded the Center with the intention of creating a first-class music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony musicians and other specially invited artists.



Then BSO music director Seiji Ozawa, with bass drum, leading a group of Music Center percussionists during a rehearsal for Tanglewood on Parade in 1976 (BSO Archives/photo by Heinz Weissenstein, Whitestone Photo)

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began; but it made such an impression that it continues to be performed at each summer's opening ceremonies. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as BSO music director. Charles Munch, his successor, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO music director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher was the TMC's artistic director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC cen-

tralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein became Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program encompassing chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, Phyllis Curtin, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Osvaldo Golijov, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future. Koussevitzky conceived of the TMC as a laboratory in which the future of the musical arts would be discovered and explored, and the institution remains one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Tanglewood Visitor Center on the first floor of the Manor House, open this summer from June 24 through August 25. Hours are from 10 a.m. to 5 p.m. Monday through Thursday; from 10 a.m. through intermission of the evening concert on Friday; from 9 a.m. through intermission of the evening concert on Saturday; and from noon until 5 p.m. on Sunday. There is no admission charge.

A "Special Focus" Exhibit at the Tanglewood Visitor Center

Celebrating the 75th Anniversary of the Music Shed at Tanglewood

From "The Berkshire Evening Eagle," Thursday, August 4, 1938 (BSO Archives)

An exhibit commemorating the 75th anniversary of the Koussevitzky Music Shed has been mounted in the Tanglewood Visitor Center by the BSO Archives. The exhibit traces the origins of the Shed back to 1936, when Serge Koussevitzky and the BSO were first invited to perform in the Berkshire Symphonic Festival. Drawing on materials in the BSO Archives, the Stockbridge Library, the Lenox Library, and the Koussevitzky Collection at the Library of Congress, the exhibit covers the selection of Finnish architect Eliel Saarinen in 1937 to design a permanent structure; the modification of his plans by Stockbridge engineer Joseph Franz; and the construction of the Shed in 1938.

Koussevitzky standing on the terrace of Seranak, his summer home in the Berkshires, in 1948, wearing a cape—currently on display in the Visitor Center—donated to the BSO in July 2012 by Natalie de Leutchtenberg, the niece of Olga Koussevitzky (Photo by William Whitaker)

The BSO extends special thanks to the Stockbridge Library Association Historical Collections for the loan of Joseph Franz's model of the Shed, and for making photographs and documents available from the collections of Joseph Franz and David Milton Jones, with thanks also to the Lenox Library for access to Festival co-founder Gertrude Robinson Smith's papers, and to the Library of Congress Music Division for access to the Koussevitzky Collection.

Leonard Bernstein Portrait Series at Highwood

Also on display this year, at the Highwood Manor House, is a selection of oil paintings and photographs of Leonard Bernstein, including a 1958 oil painting of Bernstein (shown here) by Mirel Bercovici, donated in 2012 by her daughter Mirana Comstock and currently on view in Highwood's main dining room.

In Consideration of Our Performing Artists and Patrons

Please note: We promote a healthy lifestyle. Tanglewood restricts smoking to designated areas only. Maps identifying designated smoking areas are available at the main gate and Visitors Center.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Except for water, please do not bring food or beverages into the Koussevitzky Music Shed, Theatre, or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5180. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. through intermission of the evening concert; and Sunday from 10 a.m. through intermission of the afternoon concert. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES are available at the Tanglewood Café, the Tanglewood Grille, and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from noon to 2:30 p.m.; on Saturdays from 9 a.m. to 1 p.m.; and at concert times from 5:30 p.m. through intermission on Fridays and Saturdays, and from noon through intermission on Sundays. The Tanglewood Grille is open on Friday and Saturday evenings through intermission, as well as on Saturdays from 9 a.m. to 1 p.m., and from noon through intermission on Sundays. Visitors are invited to picnic before concerts. Meals-To-Go may be ordered online in advance at tanglewood.org/dining or by phone at (413) 637-5152.

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available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

FREE LAWN TICKETS FOR YOUNG PEOPLE: On the day of the concert, children age seventeen and younger will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. **Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals**, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals, and also beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

SATURDAY-MORNING REHEARSALS of the Boston Symphony Orchestra are open to the public, with reserved-seat Shed tickets available at the Tanglewood box office for $30 (front and boxes) and $20 (rear); lawn tickets are $11. A half-hour pre-rehearsal talk is offered free of charge to all ticket holders, beginning at 9:30 a.m. in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Severe Weather Action Plan

LIGHTNING AND SEVERE WEATHER ARE NOT FULLY PREDICTABLE. Patrons, visitors, and staff are responsible for observing weather conditions, heeding storm warnings, and taking refuge. Storm shelters are identified on campus maps posted at main gates, in the Tanglewood program book, and on building signage. Please take note of the designated storm shelter nearest you and await notification of safe conditions. Please note that tent structures are not lightning-protected shelters in severe storm conditions. Readmission passes will be provided if you choose to take refuge in your vehicle during the storm.

PLEASE NOTE THAT A PERFORMANCE MAY BE DELAYED OR SUSPENDED during storm conditions and will be resumed when it is safe to do so.

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Tent Club
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Seiji Ozawa Hall
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Gift Shop
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Hickory Lot (Reserved)
27 Hickory Gate
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H
I
K
Theatre
11 Main Gate
M
Gift Shop
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Tanglewood
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Buildings & Gates
A Stucco House
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C West Barn
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E Copland Library
F Maple Studio
G Lions Gate Ticket Office
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In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

(photo courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Colette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Légion d'honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassatt, Cézanne, Corot, Degas, Gauguin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

BARD SUMMERSCAPE

JULY 5 – AUGUST 18, 2013

"Bard SummerScape and Bard Music Festival always unearth piles of buried treasures."
— The New Yorker

Bard SummerScape 2013 presents seven inspired weeks of opera, music, theater, dance, film, and cabaret. The hub of these offerings is the 24th annual Bard Music Festival, this year examining the life, work, and cultural milieu of the 20th-century Russian composer Igor Stravinsky. SummerScape takes place in the extraordinary Richard B. Fisher Center for the Performing Arts and other venues on Bard College's stunning Mid-Hudson Valley campus.

Opera — July 26 – August 4

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ORESTEIA

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American Symphony Orchestra
Conducted by Leon Botstein
Directed by Thaddeus Strassberger

Russian composer Sergey Taneyev's extraordinary but rarely staged opera conveys the searing drama of Aeschylus' powerful trilogy about the cursed House of Atreus, from Agamemnon's fateful return from Troy to the trial of his son Orestes.

Dance/Theater — July 6–7

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Theater — July 11–21

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Adapted by János Szász and Gideon Lester
after the novel by Mikhail Bulgakov

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Bard Music Festival

Twenty-fourth Season

STRAVINSKY AND HIS WORLD

Two weekends of concerts, panels, and other events bring the musical world of Russian composer Igor Stravinsky vividly to life.

Weekend One **August 9–11**

Becoming Stravinsky: From St. Petersburg to Paris will trace Stravinsky's path from his early Russian years to his first great successes in Paris writing for Sergei Diaghilev's legendary Ballets Russes, most notably the scandalous premiere of *The Rite of Spring*.

Weekend Two **August 16–18**

Stravinsky Reinvented: From Paris to Los Angeles will explore Stravinsky's creative output during the interwar years and the music he composed in the United States, where he settled in 1939.

Film Festival — July 12 – August 3

STRAVINSKY'S LEGACY AND RUSSIAN ÉMIGRÉ CINEMA

The SummerScape 2013 film festival will be in two parts: a retrospective of Russian exile filmmaking in France and a series of more contemporary films by such directors as Jean-Luc Godard and Claude Chabrol.

Spiegeltent — July 5 – August 18

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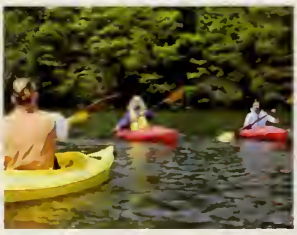

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SEIJI OZAWA HALL AT TANGLEWOOD
July 31–August 25, 2013

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Steve Rosenthal

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BOSTON GOURMET

Tanglewood

2013 Tanglewood

SEIJI OZAWA HALL

Wednesday, July 31, 7:30pm
Thursday, August 1, 7:30pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

BENJAMIN BRITTEN (1913-1976)
"Curlew River"
A Parable for Church Performance
Libretto by William Plomer, based on the medieval Japanese Nô play "Sumidagawa" of Juro Motomasa

Performances marking the centennial of Benjamin Britten's birth

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
MARK MORRIS, director
ALLEN MOYER, set and costume design

For program details about "Curlew River," turn to page 4.

and

HENRY PURCELL (c.1659-1695)
"Dido and Aeneas"
Libretto by Nahum Tate

MARK MORRIS DANCE GROUP
FELLOWS OF THE TANGLEWOOD MUSIC CENTER
MARK MORRIS, choreographer
STEFAN ASBURY, conductor
ROBERT BORDO, set design
CHRISTINE VAN LOON, costume design
JAMES F. INGALLS, lighting design

For program details about "Dido and Aeneas," turn to page 10.

With the support of the Britten-Pears Foundation

britten 100

bpf Britten-Pears Foundation

Opera activities at Tanglewood are supported by a grant from the Geoffrey C. Hughes Foundation and Tanglewood Music Center Opera Fund.

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

"CURLEW RIVER"

A Parable for Church Performance
Music: Benjamin Britten (1913-1976)
Libretto: William Plomer, based on the medieval Japanese Nô play "Sumidagawa" of Juro Motomasa (1395-1431)

Direction: Mark Morris
Set and Costume Design: Allen Moyer

Characters	Singers
MADWOMAN	ISAIAH BELL
FERRYMAN	EDWARD NELSON
LEADER OF THE PILGRIMS/ABBOT	NATHAN WYATT
TRAVELLER	DAVID TINERVIA
SPIRIT OF THE BOY/ACOLYTE	DANIEL MOODY

CHORUS OF PILGRIMS

ANDREW FUCHS	ERIK KROHG
JAMES BARBATO	CONOR McDONALD
JOHN BUFFETT	DAVID MENZIES
STEVEN EDDY	CAIRAN RYAN

MARY FERRILLO, viola
NATE PAER, double bass
MATTHEW ROITSTEIN, flute/piccolo
JACLYN RAINEY, horn
JAMES RITCHIE, percussion
ANNABELLE TAUBL, harp
CHRISTINA LALOG, organ

A synopsis of the plot is on page 9.

Linda Hall and Howard Watkins, vocal coaches
Christina Lalog and Yu Gyung Kim, rehearsal pianists
Teri Weksler, Assistant to Mark Morris
Anne Dechene, Stage Manager

Stu Rosner

Celebrating the Britten Centennial

Benjamin Britten's hundredth birthday will fall on November 22 of this year. He always regarded his birthday as an auspicious date since it is also St. Cecilia's Day, dedicated to the patron saint of music, a day celebrated in a great series of Odes by Henry Purcell, the English composer with whom Britten always felt a special affinity. The centennial allows us to look back at his achievement and be reminded once again how immensely varied and enduring his music can be.

Although the future may well wish to jettison our choices, we are well placed in 2013 to assess the standing of major 20th-century composers. The period following World War II was particularly critical since a collective madness seized the new generation in the belief that strict abstract procedures derived from Webern held the key to the future, with the inevitable result that audiences developed a nervous reaction in the face of contemporary music. It was not easy for any composer to stand out from the crowd or to win converts to new works. Stravinsky had already proved his supremacy many times over, but the next generation had to seek their own solutions to their own very different constraints. Messiaen, Shostakovich, and Britten emerged as figures of heroic standing; all three were musicians of genius who left a large body of works which we perform and enjoy with profound and lasting satisfaction.

Britten's first opera, *Peter Grimes*, first performed in London in June 1945, laid to rest the pre-war notion, widely held, that he was merely very clever. This is now one of the few 20th-century operas that belong firmly to the repertoire of the world's opera houses, and the series of operas that followed, all very different one from another, are regularly staged. In the 1950s he had passionate admirers who formed something of a cult around the Aldeburgh Festival, held every year since 1948 in Britten's home town. The cult gradually metamorphosed into a worldwide recognition that each year's new offerings were likely to be major events, as indeed they were. Britten's music not only carries a powerful message, usually concerning the exploitation and vulnerability of weaker souls, it also displays an exceptional versatility. Writing for children or amateurs, he produced such effective pieces as the *Hymn to St. Cecilia* and *Noye's Fludde*; his chamber music includes three string quartets and a series of works for Rostropovich (definitely not for amateurs). Of his works for orchestra the *Sinfonia da Requiem* and the *Young Person's Guide to the Orchestra* never fail to impress. His feeling for the English language is marvelously illustrated in a long series of song cycles and folksong arrangements. Then there are choral works, ballets, and operas too—all ready for performance and all repaying our curiosity and our admiration.

"Curlew River"

Benjamin Britten was born in Lowestoft, on the east coast of England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed "Curlew River" *between January and April 1964, mostly in Venice. It was first performed in Orford Church, Suffolk, as part of the Aldeburgh Festival, on June 13, 1964. The first performance in America was given at the Caramoor Festival near Katonah, New York, on June 26, 1966.*

Dictionaries of opera all have an entry "Curlew River," but it is not really an opera. Britten called it a "parable," along with its two successors *The Burning Fiery Furnace* and *The Prodigal Son*. Designed for performance in church and not in the theater, these three works fall in the sequence of Britten's operas between *A Midsummer Night's Dream* and *Owen Wingrave*, and belong to an important phase in his life when he was re-thinking the issues of music theater and, more broadly, the direction of his

style. All three are presented in a Christian context, and although the two later works are based on biblical stories, the origin of *Curlew River* lies far from the Christian tradition in which Britten was brought up.

In the winter of 1955-56, Britten and Peter Pears went on a long concert tour to the Far East. In February they visited Japan for the first time. Britten's friend William Plomer, who had written the libretto of *Gloriana* in 1952 and who had lived in Japan before the war, urged them to see a Nô play. Within three days of their arrival they went to see the 15th-century play *Sumidagawa* by Juro Motomasa. With no scenery, very few characters, and the strange noises that emerged from the seated chorus and from the flute and two drums, they were both at first suppressing giggles. But soon Britten found himself transfixed by the solemnity and the dramatic power of the action, even though he could not understand a word. They went to see it a second time a week later, and returned to Aldeburgh with the beginning of a plan.

As usual with Britten, the gestation of his own *Sumidagawa* was long and slow. Plomer was keen to write the libretto, but the composer had a full schedule of commissions and tours ahead. When he needed a new opera with which to open the new theatre at the Aldeburgh Festival in 1960, a Japanese drama clearly would not do, whereas the masterly *A Midsummer Night's Dream* was perfectly judged for the occasion. What forced the Nô idea from the back of his mind to the front was the decision to present it as if it were being played in an English monastery and to translate it completely into a Christian setting. This would explain an all-male cast, even in the central role of the Madwoman. The Fenlands, where the action is set and where the Curlew River flows, is the low-lying part of East Anglia (Britten's homeland) which was once swampy and difficult to traverse.

He finally embarked on the composition in January 1964, taking an apartment in the Palazzo Mocenigo in Venice for the purpose. In the church of San Giorgio

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Maggiore he heard plainchant being sung and was impressed by the solemn ritual of unfolding robes from a linen chest, an action that he incorporated into the opening scene of the new work. Composing was "hellishly hard to start with," he wrote, but he soon made good progress and by April 2 it was finished. The first performance took place in Orford Church on June 13, 1964, as part of the Aldeburgh Festival. Rehearsals had been stressful because of the unusual layout of the work. Everyone was nervous "in case somebody started giggling at Peter dressed up as a woman," but nobody did; indeed, the audience was profoundly moved. Unless they had been to Japan, they had never experienced anything like it. The performance was later repeated in Southwark Cathedral in London, and the original cast and musicians made a recording the following summer. The two other church parables, *The Burning Fiery Furnace* and *The Prodigal Son*, followed in 1966 and 1968 respectively.

In seaching for a way to present the drama without making it a Japanese pastiche, Britten and Plomer had settled on a plan of an all-male body of singers—monks in medieval England—who enact the drama of the Madwoman and the Ferryman accompanied by a group of seven instrumentalists. The flute and drums were derived from Japanese instruments, but the horn, viola, double bass, harp, and organ constitute a very unusual group, all used as individual color and line without much attempt to blend or combine them as an ensemble. Britten's style became markedly thinner and more linear in the early 1960s, as for example in the *Cello Symphony* composed for Rostropovich in 1963, and *Curlew River* took this process further by relying very largely on heterophony—the technique of allowing different voices or instruments to offer the same line independently and at different speeds. The effect is often that of singers out of sync, or straying from the beat. Everything is linear and horizontal; vertical issues (harmony) are secondary. There is no conductor, so there is no beat, but Britten usually has these moments resolved so that the voices at least end their phrases together. Britten described the tempo as a "kind of controlled floating."

The melodic lines are often reminiscent of, indeed derived from, plainchant, and we hear the chant "Te lucis ante terminum" at the beginning and end as the monks process in and then finally out. They also sing "Custodes hominum psallimus" in the scene by the tomb. This gives a clear Christian aura to the representation. The flute and drums are mostly associated with the Madwoman, the flute also representing birds; and the Abbot and monks who are not playing roles participate as commentary, often in independent music. The organ's role is to provide high clusters of dissonant notes similar to the effect of the Japanese shô, a type of mouth organ that Britten

heard in Tokyo. The Ferryman introduces himself to a forceful entry from the horn, and the Traveller is supported at his first appearance by double bass and harp. Britten's genius for simple but effective suggestion is heard when the ferry casts off from the shore and a series of glissandi, up and down, conveys the travelers across the river.

Sometimes we are reminded of traditional opera, as for example when everyone insists that the Madwoman entertain them with her singing in order to allow her to board the boat, or when they all realize that the boy was her child. It requires fine singing and acting, but not of a kind one might expect in Verdi. As in Stravinsky's *Oedipus Rex*, the action is told at one remove, as though in a mirror, yet it is nonetheless powerful for that. It requires the attention not just of our ears, our eyes, and our minds; our faith and our conscience are both called upon to participate too.

HUGH MACDONALD

Hugh Macdonald, Avis Blewitt Professor Emeritus of Music at Washington University in St. Louis, writes extensively on music from Mozart to Shostakovich and is a frequent contributor to the BSO program book.

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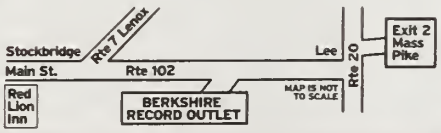

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Synopsis

The scene is set in a church by a Fenland river in early medieval times. A group of monks, acolytes, and lay brethren process in with their Abbot, intoning the plainchant "Te lucis ante terminum." The lay brothers go to their instruments and the Abbot announces the performance of a mystery showing how a sign of God's grace was given.

The monks who are to play the Madwoman, the Traveller, and the Ferryman are ceremonially costumed. The Madwoman and the Traveller leave the acting area. The Ferryman, whose duty it is to ferry pilgrims across the Curlew River, steps forward. Today is the day when they come to visit a grave on the other bank which is revered as a shrine. There was a burial there a year ago, and the folk believe it can heal the sick.

The Traveller approaches. He has been long on the road and he begs for a place on the ferry, which the Ferryman grants. The Madwoman's cries are heard in the distance as she sings about curlews, lambs, and crows. When she appears, her confused singing includes the mention of her child, and the pilgrims listen to her in amazement. She tells how her son was seized by a stranger, and how she has lost her mind in despair. She begs to get into the boat, but the Ferryman refuses, alarmed by her strange story. Eventually the Traveller, the Abbot, and the pilgrims persuade the Ferryman to allow her on board, and a sail is hoisted.

As the ferry crosses to the other bank, the Ferryman tells how a year before a Heathen man came and left behind a boy who had been ill-treated and was very weak. The boy was able to say he had been stolen from his mother before dying with a prayer on his lips. He was buried nearby.

The ferry has reached the bank and the sail is lowered. All go ashore to visit the boy's tomb except the Madwoman. The Ferryman impatiently tells the Madwoman to be on her way, until her questions reveal that she is his mother and this was the boy she lost. She leads the lamentation, in which all join, her prayers mingling with images of birds and flight. A child's voice is heard and the Spirit of the Child appears above the tomb. He blesses his mother with the promise that they will meet in Heaven.

The Madwoman, the Ferryman, and the Traveller resume their monks' habits and all recess chanting the "Te lucis."

HUGH MACDONALD

Artists

For biographies of the TMC Vocal Fellows appearing in this performance, please see the handout that also includes the texts of "Curlew River" and "Dido and Aeneas."

MARK MORRIS DANCE GROUP

CHELSEA LYNN ACREE • SAM BLACK • RITA DONAHUE
BENJAMIN FREEMAN* • LESLEY GARRISON • LAUREN GRANT
BRIAN LAWSON • AARON LOUX • LAUREL LYNCH • STACY MARTORANA
DALLAS McMURRAY • MAILE OKAMURA • SPENCER RAMIREZ
BRANDON RANDOLPH* • BILLY SMITH • NOAH VINSON
NICHOLAS WAGNER* • JENN WEDDEL • MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

with
VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER
and the
TANGLEWOOD MUSIC CENTER ORCHESTRA
STEFAN ASBURY, conductor

MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

Major support for the Mark Morris Dance Group is provided by American Express, Bloomberg Philanthropies, The Booth Ferris Foundation, William Randolph Hearst Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation, Poss Family Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group is supported in part by Friends of MMDG and public funds from New York City Department of Cultural Affairs, New York State Council on the Arts, and National Endowment for the Arts.

"DIDO AND AENEAS"

Music: Henry Purcell (1689)
Libretto: Nahum Tate

Choreography: Mark Morris
Set Design: Robert Bordo
Costume Design: Christine Van Loon
Lighting Design: James F. Ingalls

Premiere: March 11, 1989 – Théâtre Royal de la Monnaie, Théâtre Varia, Brussels, Belgium

Characters (In order of vocal appearance)	Dancers	Singers (Vocal Fellows of the Tanglewood Music Center)
BELINDA	MAILE OKAMURA	MARIE MARQUIS
DIDO	LAUREL LYNCH	SAMANTHA MALK
SECOND WOMAN	RITA DONAHUE	KRISTINA BACHRACH
AENEAS	SPENCER RAMIREZ	STEVEN EDDY
SORCERESS	LAUREL LYNCH	SAMANTHA MALK
FIRST WITCH	NOAH VINSON	JESSICA ASZODI
SECOND WITCH	DALLAS MCMURRAY	KATHERINE MAYSEK
SAILOR	LAUREN GRANT	ANDREW FUCHS
SPIRIT (MERCURY)		DANIEL MOODY

Courtiers, Witches, Spirits, Sailors, and Conscience (Dancers)
CHELSEA LYNN ACREE, SAM BLACK, RITA DONAHUE, LAUREN GRANT, AARON LOUX, DALLAS MCMURRAY, MAILE OKAMURA, NOAH VINSON, JENN WEDDEL, MICHELLE YARD

Chorus (Vocal Fellows of the Tanglewood Music Center)
JESSICA ASZODI, KRISTINA BACHRACH, YUNGEE RHIE, sopranos
TAMMY COIL, KATHERINE MAYSEK, mezzo-sopranos
ANDREW FUCHS, JEFFREY ML HILL, DAVID MENZIES, tenors
DANIEL MOODY, countertenor
JOHN BUFFETT, ERIK KROHG, CAIRAN RYAN, baritones

TANGLEWOOD MUSIC CENTER ORCHESTRA
STEFAN ASBURY, conductor

Synopsis

Scene 1. The Palace
The Trojan war is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again,

to give herself to him. Belinda notices with relief that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

Scene 2. The Cave
The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

Scene 3. The Grove
Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

Scene 4. The Ships
Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5. The Palace
Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

Artists

MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created eighteen ballets since 1986 and his work is in the repertory of companies worldwide, including San Francisco Ballet, American Ballet Theater, and Houston Ballet. Noted for musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of

the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. In recent years he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012) and Cal Performances Award of Distinction in the Performing Arts (2013). Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America.* In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. The company made its debut at the Mostly Mozart Festival in 2002 and tonight marks its eleventh year at the Tanglewood Music Festival, where it has performed annually since 2003. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the MMDG Music Ensemble was formed in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio the Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrianne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas, The Hard Nut, Falling*

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Down Stairs, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

Chief Conductor of the Noord Nederlands Orkest, **STEFAN ASBURY** is a regular guest with many of the leading orchestras worldwide. Recent and current highlights include performances with the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, and Tokyo Symphony Orchestra. Previous seasons have included guest engagements with the London Symphony, Los Angeles Philharmonic, RAI Turin, Seattle Symphony, Dresdner Philharmonie, Seoul Philharmonic, West Australian Symphony Orchestra, and the Orchestra of St Luke's. He enjoys frequent collaborations with the Basel Sinfonietta, WDR Sinfonieorchester, hr-Sinfonieorchester, NDR Sinfonieorchester, and ORF Radio-Symphonieorchester Wien. Mr. Asbury is also a regular guest conductor at such festivals as Automne en Normandie, Wien Modern, Wiener Festwochen, Munich Biennale, the Salzburger Festspiele, and La Biennale di Venezia. He has served on the faculty of the Tanglewood Music Center since 1995 and since 2005 has held the Sana H. and Hasib J. Sabbagh Master Teacher Chair on the TMC conducting faculty. From 1999 to 2005 he was Associate Director of New Music Activities. In addition to his regular summer teaching, he has given conducting master classes at institutions such as the Hochschule der Künste (Zurich), Venice Conservatory, and Tokyo Wonder Site, and his master classes are featured in the Boston Symphony Orchestra's *Inside the TMC*. Recent opera productions included conducting John Adams's *A Flowering Tree* for the Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen, Britten's *Owen Wingrave* with the Tapiola Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with Théâtre Royal de La Monnaie and the Nationale Reisopera, Johannes Maria Staud's *Bereniœ* at the Munich Biennale, and Britten's *A Midsummer Night's Dream* in Karlsruhe. He has collaborated with the Mark Morris Dance Group in their production and tour of Prokofiev's *Romeo and Juliet*; performances took place at Lincoln Center and at the Barbican, among other venues. He collaborated with MMDG again on *Four Saints in Three Acts* at the Brooklyn Academy of Music. Stefan Asbury has particularly strong relationships with many living composers, including Oliver Knussen, Steve Reich, Wolfgang Rihm, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Musikfabrik, and the London Sinfonietta. He was music director of the Remix Ensemble Casa da Musica Porto from 2001 to 2005, working with them to commission new works and programming an innovative mix of jazz, film, and music theater. Notable among his recordings are works by Unsuk Chin with Ensemble Intercontemporain on Deutsche Grammophon, a CD of music by Jonathan Harvey (awarded a "Monde de la Musique CHOC" award), and Gérard Grisey's complete *Les Espaces acoustiques* with WDR Sinfonieorchester, which won a Deutschen Schallplattenkritik award.

For biographies of the TMC Vocal Fellows and MMDG dancers appearing in this performance, please see the handout that also includes the texts of "Curlew River" and "Dido and Aeneas."

ROBERT BORDO (set design, *Dido and Aeneas*) was born in Montreal and has lived and worked in New York since 1972. He is an Associate Professor of Art at The Cooper Union, New York, where he leads the painting program. In 2003 he was a visiting critic for the MFA program at Yale University and the Glasgow School of Arts as well as a visiting artist at the American Academy in Rome. In 2007 he was awarded a Solomon R. Guggenheim Foundation grant. Since the mid-1980s, Robert Bordo has shown his paintings internationally in numerous one-person exhibitions and collaborated with Mark Morris in designing the sets and costumes for several dances, including *Stabat Mater* and *The Death of Socrates*. Bordo's latest one-person exhibition is *Three Point Turn*.

JAMES F. INGALLS (lighting design, *Dido and Aeneas*) designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Franciso Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (MMDG); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work for Lincoln Center includes *Zaide*, *Ainadamar*, and *Bach Cantatas*, all directed by Peter Sellars, and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera, Ingalls has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*. Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope Festival and the Barbican Centre, London), *Doctor Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

ALLEN MOYER's (set and costume design, *Curlew River*) Broadway credits include *The Lyons*, *After Miss Julie*, *Grey Gardens* (Tony/Drama Desk Nominations, Henry Hewes Award), *Thurgood*, *The Little Dog Laughed*, and *Twelve Angry Men*, among others. Off-Broadway credits include productions for the Public Theater, Second Stage, Lincoln Center Theater, Roundabout Theater, Signature Theater Company, Playwrights Horizons, New Group/Second Stage, and the Drama Dept. Regional credits include productions for the Dallas Theatre Center, Huntington Theater, Guthrie Theater, The Goodman, Yale Rep, Old Globe, La Jolla Playhouse, Long Wharf, Steppenwolf, Baltimore's Center Stage, LA's Center Theater Group, and Pittsburgh Public Theater. His extensive opera credits include work for the Metropolitan Opera (*Orfeo ed Euridice*, directed by by Mark Morris), New York City Opera, Houston Grand Opera, Santa Fe Opera, San Francisco Opera, Glimmerglass Opera, Opera Theater of St. Louis, Boston Lyric Opera, Scottish Opera, and the Wexford Festival (Ireland). He also worked with Mark Morris on *Sylvia* for San Francisco Ballet, and *Romeo and Juliet, on Motifs of Shakespeare* for MMDG. He received the 2006 Obie Award for Sustained Excellence. For more information, visit allenmoyerdesign.com.

CHRISTINE VAN LOON (costume design, *Dido and Aeneas*) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

TANGLEWOOD MUSIC CENTER ORCHESTRA
(Purcell, *Dido and Aeneas*)

Violins 1

Benjamin Carson • Julia Noone • KahYee Lee • Maria Semes

Violins 2

Sarah Peters • Lucia Nowik • Melissa Wilmot

Violas

Elizabeth Oka • Daniel Stone

Cello

Francesca McNeeley • Young Sook Lee

Double Bass

Ian Hallas

Continuo Harpsichord

ChoEun Lee

MARK MORRIS DANCE GROUP STAFF

Artistic Director Mark Morris
Executive Director Nancy Umanoff

PRODUCTION

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Rehearsal Director Matthew Rose
Lighting Supervisor Nick Kolin
Sound Supervisor Ken Hypes
Costume Coordinator Stephanie Sleeper
Wardrobe Supervisor Elizabeth Sargent
Production Assistant Matthew Eggleton

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Finance Assistant Jamie Posnak
General Manager Huong Hoang
Company Manager Sarah Horne
Executive Assistant Jenna Nugent

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Outreach Director Eva Nichols
Dance for PD® Program Director David Leventhal
Dance for PD® Program Coordinator Maria Portman Kelly
Dance for PD® Program Interns Amanda Bennett, April Dayok

DANCE CENTER OPERATIONS

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Studio Manager Karyn Treadwell
Front Desk Manager Elise Gaugert
Assistant Front Desk Managers Charles Gushue, Abby West
Front Desk Assistant Lucy Wilson
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Orthopaedist David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery)
Physical Therapist Marshall Hagins, PT, PhD
Hilot Therapist Jeffrey Cohen

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

Additional funding has been received from the Altman Foundation; The Amphion Foundation, Inc.; Lily Auchincloss Foundation; Capezio Ballet Makers Dance Foundation; The Aaron Copland Fund for Music, Inc.; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Gladys Krieble Delmans Foundation; The Harkness Foundation for Dance; Kinder Morgan Foundation; Lean Lowenstein Foundation; Materials for the Arts; McDermott, Will, & Emery; Mid Atlantic Arts Foundation; and SingerXenos Wealth Management.

The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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David Hammons. *America the Beautiful*, 1968. Lithograph and body print. 39 x 29 1/2 in.
Collection of the Oakland Museum of California, The Oakland Museum Founders Fund.

2013 Tanglewood

SEIJI OZAWA HALL

Sunday, August 4, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

ESPERANZA SPALDING
RADIO MUSIC SOCIETY

ESPERANZA SPALDING, double bass, electric bass, and lead vocal

LEO GENOVESE, piano, Rhodes, and keyboards
LYNDON ROCHELLE, drums and backing vocals
RICARDO VOGT, electric guitar and backing vocals
ALAN FERBER, trombone
COREY KING, trombone
IGMAR THOMAS, trumpet
LEALA CYR, trumpet and backing vocals
DAN BLAKE, tenor and soprano saxophone
TIA FULLER, alto saxophone
BRIAN LANDRUS, tenor saxophone
CHRIS TURNER, backing vocals

Selections to be announced from the stage.

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Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

BRIEF NOTES ON THE PROGRAM

Bassist, vocalist, and composer Esperanza Spalding unveils the brilliant compositions of her new release, "Radio Music Society," in a dynamic "big band" format. Inspired by her desire to write for a large ensemble, Spalding has crafted her performances to spotlight the talents of her eleven-piece world-class band. Weaving high-caliber artists into the context of a big band could be a challenge, but not for Spalding. Her ability to combine musical styles makes her writing accessible to audiences across the spectrum.

"Radio Music Society" is a companion release, rather than a sequel, to Spalding's previous internationally acclaimed "Chamber Music Society." The recording's success culminated in her winning the Best New Artist Grammy Award in 2011.

"Radio Music Society" is her most diverse, ambitious, and masterful recital yet, and in February, at the 55th Grammy Awards, won two of its three nominations, for Best Jazz Vocal Album and Best Instrumental Arrangement Accompanying Vocalist. Each of the twelve songs is accompanied by conceptual music videos that further express Spalding's inspiration and story behind each track.

Esperanza Spalding's dynamic performances are nothing less than exhilarating when experienced live. As Jeff Baker of *The Oregonian* wrote, "This was about art, performed at the highest level by someone with the vision, talent, and determination to make it happen." Follow the "Radio Music Society" online at www.esperanzaspalding.com.

Guest Artist

Esperanza Spalding

The young bassist/vocalist/composer Esperanza Spalding was one of the biggest breakout stars of 2011—not just in jazz, but in all genres of music. Her 2011 Grammy Award as Best New Artist was unprecedented—the first time a jazz musician had won the award—and she continues to make the unprecedented the norm. Born in Portland, Oregon, she grew up in a single-parent home, learning from the role model whom she holds in the highest regard to this day—her mother. Due to a lengthy childhood illness, she was home-schooled for a significant portion of her elementary school years. At age four she was inspired to pursue music after watching Yo-Yo Ma perform on an episode of *Mister Rogers' Neighborhood.* Within a year, she had taught herself to play the violin well enough to land a spot in the Chamber Music Society of Oregon, a community orchestra that was open to both children and adult musicians. She stayed with the group for ten years, ultimately becoming concertmaster. But by then, she had also discovered the bass, and all of the non-classical avenues that that instrument could open for her. Before long she was playing blues, funk, hip-hop, and other styles on the local club circuit. Her first band, Noise for Pretend, provided her earliest opportunities to sing and write music, and to come under the influence of several elders in Portland's musical community. At fifteen, with her GED and a scholarship, she enrolled at Portland State University, as the youngest bass player in the music program. Moving east to attend Berklee College of Music in Boston, she not only earned a bachelor of music degree, but also became an instructor there at age twenty, making her one of the youngest faculty members in the college's history. She was the 2005 recipient of the prestigious Boston Jazz Society scholarship for outstanding musicianship. Her journey as a solo artist began with the 2006 release of "Junjo," on the Spanish label Ayva Music, which featured pianist Aruán Ortiz and drummer Francisco Mela. She presented the many different sides of her writing on "Esperanza," her 2008 international debut recording (Heads Up/Concord Music Group), which topped *Billboard*'s Contemporary Jazz Chart and became the year's best-selling album worldwide by a new jazz artist. Numerous awards and appearances followed, including an invitation from President Barack Obama to appear at both the White House and the Nobel Peace Prize Ceremony, and a memorable appearance on Late Show with David Letterman. Joining her on "Chamber Music Society" (2010) were longtime colleagues Leo Genovese (keyboards) and Terri Lyne Carrington (drums), plus percussionist Quintino Cinalli, vocalists including Milton Nascimento, and a string trio (arranged by Gil Goldstein and Spalding). Among multiple awards, this disc helped earn Ms. Spalding her Best New Artist Grammy. Her latest release, "Radio Music Society," features such supporting artists as jazz legends Joe Lovano, Jack DeJohnette, and Billy Hart; hip-hop giant Q-Tip; Algebra Blessett, Lalah Hathaway, Gretchen Parlato, and Lionel Loueke, among an array of notable vocalists; and Portland mentors Janice Scroggins and Thara Memory, as well as the horn section of Dr. Memory's American Music Program ensemble. In addition to performing over 110 "Chamber Music Society" concerts, Ms. Spalding still found time to tour with Joe Lovano's US 5, perform at Rock In Rio with Milton Nascimento, play at Prince's "Welcome 2 America" tour, and join Wayne Shorter in celebrating Herbie Hancock's 70th birthday at the Hollywood Bowl.

2013 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 7, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN ZACHARIAS, piano

BEETHOVEN — Sonata No. 12 in A-flat, Opus 26
Andante con Variazioni
Scherzo. Allegro molto
Marcia funebre sulla morte d'un Eroe
Allegro

SCHUBERT — "Moments musicaux," D.780 (Opus 94)
No. 1. Moderato (in C)
No. 2. Andantino (in A-flat)
No. 3. Allegro moderato (in F minor)
No. 4. Moderato (in C-sharp minor)
No. 5. Allegro vivace (in F minor)
No. 6. Allegretto (in A-flat)

{ I n t e r m i s s i o n }

SCHUMANN — "Kreisleriana," 8 Fantasies, Opus 16
No. 1. Äußerst bewegt (Extremely animated)
No. 2. Sehr innig und nicht zu rasch (Very inwardly and not too quickly)
No. 3. Sehr aufgeregt (Very agitated)
No. 4. Sehr langsam (Very slowly)
No. 5. Sehr lebhaft (Very lively)
No. 6. Sehr langsam (Very slowly)
No. 7. Sehr rasch (Very fast)
No. 8. Schnell und spielend (Fast and playful)

BEETHOVEN — Sonata No. 10 in G, Opus 14, No. 2
Allegro
Andante
Scherzo. Allegro assai

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The young **LUDWIG VAN BEETHOVEN** (1770-1827) cut a swaggering figure as a piano virtuoso in the fashionable circles of Vienna. Lavish extemporizing at salons and dramatic performances of his own concertos and Mozart's won him many admirers. He accrued rivals as well, and gleefully published intricately ornamented piano parts sure to embarrass some of his lesser-endowed colleagues. Beethoven seemed unchallenged in his reign as Vienna's top pianist until 1798, when Joseph Wölfl, a pianist from Salzburg, and the Londoner Johann Baptist Cramer appeared on the scene. Engagement with other serious virtuosos (he went head to head with Wölfl in a piano duel) sobered Beethoven's arrogance somewhat.

In the composition arena, Haydn was a similarly sobering force. Beethoven's erstwhile teacher, spurned by the younger composer as having little to teach him, was premiering highly acclaimed string quartets and a new oratorio, *The Creation*. Showy sets of variations would not hold up to the standards Haydn had set. Thus as the new century approached, Beethoven turned his attention to his first set of string quartets, his first symphony, and sonatas that showed a serious attention to form and content.

Beethoven's **Sonata No. 12 in A-flat, Opus 26**, published in 1802 and dedicated to his staunch patron Prince Lichnowsky, is a perfect example of Beethoven's style from this period: concise and eloquent, its exploratory nature well-planned and assured. Although none of the movements takes the lofty, lengthily evolving paths of his groundbreaking later sonatas, the A-flat sonata is assembled atypically, with four movements that do not conform to standard sonata procedure. The opening movement, rather than following sonata-allegro form, is a sedately unfolding set of variations, marked "Andante." The defining elements of the neatly constructed theme—

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choral-like eighth-notes, the graceful turn of the answering phrase's pickup, gently repeated staccato notes—wind their way into the variations, which slide easily through varying characters. The pervading mood is gentle, and even virtuosic fleetness is blanketed by markings of *dolce* and *piano.*

The following scherzo flows lithely along, with only occasional sforzandos to lend it a restive quality. The Trio is short and muted, pervaded by a gentle rocking motion and marked *sempre legato.* The third movement gives the sonata its nickname "Funeral March." Given its full title, "*Marcia funebre sulla morte d'un Eroe,*" one can't help hearing a precursor to the great *Eroica* Symphony soon to come. What is remarkable in this movement is its gravity and restraint, the upper voice acting like a pedal as the harmonies shift in the inner voices and occasionally surge upward from the bass. The final movement does not immediately break the mood of solemnity; sixteenth-notes patter like raindrops, gradually gaining momentum, and are only broken near the end by brief, rippling scales.

Given **FRANZ PETER SCHUBERT**'s prolific and effusive nature as a composer—his penchant for developing each musical idea thoroughly and at length—the set of six miniatures dubbed **"Moments musicaux"** is particularly affecting. Schubert (1797-1828) was able to fit an astonishing amount of music into his tragically shortened life. The wistful title of *Moments musicaux* serves as a reminder that music has its own temporal scale: not of days or years but of moments that are simultaneously transient and immortal.

The *Moments,* composed over a five-year span and published as a collection in 1828, display the blend of classicism and romanticism that is Schubert's hallmark. They are sparingly constructed of well-proportioned phrases, neatly balanced with contrasting and repeated material; at the same time, the abrupt and powerful mood swings between and within pieces are the essence of the romantic character-piece. Each entry has a distinct personality, defining quirks; all are boldly presented, with no carefully worked-out development or transitional material. The six pieces are each other's foils, and together they offer a potpourri of colorful temperaments.

The first piece, in C major, opens with a capricious arpeggiated motif, which reappears in imitation, in counterpoint, and in fragments throughout the A section. A few martial, resolute cadences melt back into the veiled, elusive whimsy that pervades the piece. The B section, dominated by flowing triplets, is equally seductive. The second piece, a noble Andantino, displays Schubert's impeccable skill with harmonic progression. The voices move together through a lilting, suspended 9/8 chorale: a gentle, soothing language without melody. Alternating with the chorale is one of Schubert's classic Viennese boat songs, shadowy at first, then passionate upon its return.

No. 3 in F minor is the briefest entry and also one of Schubert's most famous earworms. The jumpy bass, rakish grace notes, and solidly bouncing rhythm all suggest a folk dance. No. 4, in the less earthy key of C-sharp minor, is rhythmic too, but in a fleet, perpetual-motion way. Misty and turbulent by turns, the landscape shifts suddenly to a syncopated major section containing some of Schubert's most fascinating and esoteric modulations.

No. 5 returns to the key of F minor and a blustery, galloping beat. The set ends with a return to the ethereal world that Schubert manages to capture so delicately. Formally, the piece is in fact a slow-moving minuet and Trio. Yet the seamless transitions between phrases, the arresting harmonies, the exquisite dissolutions into nothingness result in a sense of immediacy that makes one forget time even in the musical sense—truly a string of finely crafted moments.

Though conceptually and technically related, **ROBERT SCHUMANN**'s version of the Romantic character piece is quite a stretch from Schubert's. The height of Romanticism blurred the lines between muse and music, and Schumann's **"Kreisleriana"** is a wholehearted plunge into his source of inspiration: the psyche of a hypersensitive, tortured artist. Although the eponymous musician is a fictional character from E.T.A. Hoffmann, the manic, multi-faceted personality behind *Kreisleriana* may as well have been Schumann himself, so closely did he identify with Hoffmann's fictional Kapellmeister Johannes Kreisler. Schumann (1810-1856) composed *Kreisleriana* in 1838, during one of his manically creative spells that coincided with a bout of lovesick agony for the nearly attainable Clara. Other piano cycles, the fragmentary *Novelletten* and the nostalgic *Kinderscenen*, preceded *Kreisleriana*, which Schumann made the doubtful claim of having composed in four days. His split-personality musical avatars Florestan and Eusebius were already familiar figures in Schumann's music and prose. Kreisler, however, was a different sort of force, a single character necessitating the mingling of disparate elements: creative and destructive, sublime and unbearable—much as these elements coexisted in Schumann's own mind.

Two details may give an idea of the eccentricity of Hoffmann's creation: the working title for one of his Kreisler novels, *Lucid Intervals of an Insane Musician*, and the strange incarnation of another, a self-referential book called *Katers Murr* ("Tomcat Murr"), told mainly from the perspective of the title animal with pages of Kreisler's musings randomly mixed in (as "chance wastepaper scraps"). The absurdist qualities of Hoffmann's fantastical tales are mirrored in the vagaries of Schumann's piano cycle, a balancing act of shifting characters and musical ideas, the latter often buried in frenzies of swirling notes.

Though *Kreisleriana* is fantastical in nature and bears the subtitle "8 Fantasies," Schumann curbs his rhapsodic tendency in favor of eight relatively succinct character pieces. Several of these undergo dramatic internal shifts, but each establishes and returns to a specific emotional state. The first piece, whose direction *Äusserst bewegt* indicates extreme motion, dives headfirst into artistic *sturm und drang*, with a barrage of unsettled triplets that continues throughout the piece, only slightly disguised with a gentle major flavor in the middle section. The constantly shifting bass adds to the murkiness by rarely accenting the downbeat. This whirlwind introduction leads to an intense and lengthy second piece, to be played *sehr innig* (very feelingly). The main material is a simple line of drifting eighth-notes, accompanied in parallel or contrary motion, with occasional trills in the bass. This dreamy, otherworldly state is brusquely interrupted by two stormy interludes. In the final return of the original material, Schumann further obscures the line, heightening the dreamlike haze.

The third piece returns to a state of agitation, its rakish gallop reminiscent of some of Schumann's fairy tale-themed miniatures. Yet the opening material soon gives way to a lengthy, languorous middle section whose floating lines hearken back to the previous piece. Next comes the deliberate voice of an aged poet: a collection of slow, speech-like phrases to be played *sehr langsam* (very slow). The fifth piece, *sehr lebhaft* (very lively), creeps in with a cheeky, scampering motif. Though its overall affect is lighthearted, even frivolous, thunderclouds unexpectedly gather and dissipate.

The sixth and seventh pieces are perhaps the most clearly demonstrative of Schumann's veneration of Bach. The slow, subdivided rhythm of the sixth has the feel of a stately, ornamented overture. The seventh, *sehr rasch* (very fast), is infused with a certain Baroque austerity despite its fiery perpetual-motion arpeggios; a contrapuntal, imitative section appears in the middle, and the end brings a surprise chorale.

The eighth piece concludes the cycle not with a bang or an expression of profundity, as might be expected, but with a veiled wink. *Schnell und spielend* (quick and playful), the skipping motive only briefly breaks out in hammer strokes before returning to its previous flippant spirit and disappearing in a whiff of smoke.

Though emotional excess was one facet of Schumann's creative drive, he was no less conscious of craft. In a nod to a respected pianist and composer colleague, Schumann dedicated *Kreisleriana* to Chopin.

Though **LUDWIG VAN BEETHOVEN**'s **Sonata No. 10 in G, Opus 14, No. 2**, preceded his twelfth by only a year or two, it offers a completely different snapshot of the composer's mind. It is an example of perfect classicism: concise, witty, a satisfying blend of comfortingly familiar and unexpected elements. It is a contented and poised work, overridingly sunny, shouldering no revolutionary burdens. On display here is an innate sense of style combined with the cavalier skill that made Beethoven a success as a piano virtuoso.

The first movement is constructed in sonata form, although its thematic material is idiosyncratic. The opening melody is full of leaps, blithely touching on chromatic notes and unexpected intervals. The nimble music-box flair continues as the music evolves, with a bouncy bass, graceful thirds, and airy cascades. The development makes good use of the chromatic theme, and also introduces resolute strings of repeated triplets as an intensifier. A false recapitulation appears before the real one; the full development ends its meandering on an accented C-sharp, creating a disquietingly sudden transition to the true recapitulation a major seventh below.

The middle movement is a charming set of variations, the calm and shapely theme heard clearly as it winds its way through the requisite series of textures. The last movement is a scherzo that gleefully tweaks the ear with its prolonged refusal to settle into a clear meter. Rhythmic cells are layered and displaced, speeding along and jerking to a stop. Eventually the music settles into a breezy 3/8 melody, teasingly demure, before more cheerful chaos erupts. Relentless triplets finally take over, but the off-beat figure gets the last word in the wonderfully cheeky ending.

ZOE KEMMERLING

Boston-based violist and writer Zoe Kemmerling was the Tanglewood Music Center's Publications Fellow in 2012.

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Guest Artist

Christian Zacharias

One of the world's most celebrated pianists, Christian Zacharias has also made his mark as a deeply communicative conductor, festival director, musical thinker, writer, and broadcaster. Mr. Zacharias made his name first as a pianist and continues to appear in concerto and recital performances worldwide. He performs with the world's leading conductors and conducts the most renowned orchestras; many of his recordings have earned international prizes. A propensity for long musical journeys with kindred spirits is reflected in his work as conductor. Since 2000 Mr. Zacharias has been principal conductor of the Orchestre de Chambre de Lausanne, with which he has made a number of critically acclaimed recordings, including works by Mozart, Schumann, Chopin, and Michael Haydn. Especially notable is their award-winning cycle of the complete Mozart piano concertos, which was completed in August 2012. Individual volumes in the cycle have been awarded the Diapason d'Or, Choc du Monde de la Musique, and the Echo Classic. Another recent recording with the Orchestre de Chambre de Lausanne features Schumann's symphonies 2 and 4. Since the 2002-03 season Christian Zacharias has been principal guest conductor of the Gothenburg Symphony Orchestra, and in 2009 he became an artistic partner of the St. Paul Chamber Orchestra. He also enjoys long-term relationships with many other orchestras, among them the Los Angeles Philharmonic, New York Philharmonic, and Scottish Chamber Orchestra, with which he appears regularly. Most recently he has embarked on an operatic career, conducting productions of Mozart's *La clemenza di Tito* and *Le nozze di Figaro* and Offenbach's *La belle Hélène.* Mr. Zacharias has received many awards and prizes, including the 2007 Midem Classical Award "Artist of the Year" in Cannes. Honored in 2009 for his services to the culture in Rumania, he has more recently been awarded the honorary title of Officier dans l'Ordre des Arts et des Lettres by the French government. To mark his 60th birthday in 2010, the Alte Oper Frankfurt arranged an "Artist's Portrait" of Christian Zacharias which presented him in five concerts and three films as pianist, conductor, chamber musician, and Lied accompanist. In December 2011 he performed in recital at Carnegie Hall, the first German pianist to do so in over thirty years. The current season's recitals take him to Rome, Paris, and London, among other cities. Also this season, Mr. Zacharias has appeared as conductor and pianist with the Boston Symphony Orchestra, the Hallé Orchestra in Manchester, the Deutsches Symphonie-Orchester Berlin, Orquesta Nacional de España, and Orchestre National de France. He also continues his close collaboration with the Gothenburg Symphony Orchestra, the Orchestre de Chambre de Lausanne, and the St. Paul Chamber Orchestra, and was appointed artistic director of the International Radio Orchestras' Festival "RadiRo" in Bucharest, which was inaugurated in September 2012. Since 2011 he has been professor of orchestral performance at the Academy of Music and Drama Gothenburg. Also at Tanglewood this summer, Christian Zacharias is both conductor and pianist on Sunday afternoon, August 11, for an all-Beethoven program with the BSO.

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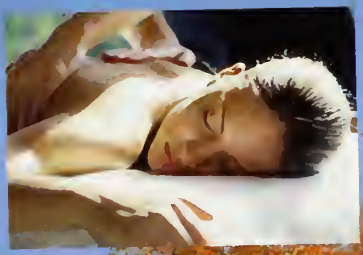

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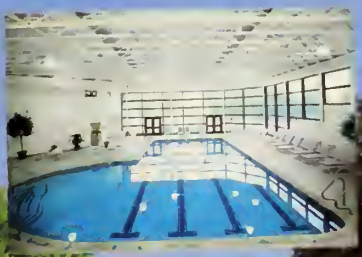

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Louis Masur • Rutgers University

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Goethe, a discerning contemporary of **FRANZ JOSEPH HAYDN** (1732-1809), likened the string quartet to "four rational people conversing." Indeed, it was Haydn's medium for civilized debate throughout his life. The string quartet was his laboratory for the development of new compositional techniques, and the sixty-eight entries of his rich contribution to the genre provide a cross-section of his constantly evolving style and meticulous craftsmanship. In Haydn's hands, the glib, melody-driven divertimento gradually developed into something almost unrecognizable: chromatic, complex, dense, and as profound as a symphony or oratorio.

Haydn wrote the set of six Opus 20 quartets in 1772, a decade into his tenure at the Esterházy court in the employment of music-loving Prince Nikolaus. Though his official assignments as Kapellmeister during this period consisted of operatic works suitable as grand entertainment for a cultured court, Haydn produced not only the Opus 20 quartets but two previous sets in quick succession. Since the Esterházys did not hold regular string quartet performances, these works were outside the call of duty: possibly written for Viennese audiences, possibly for Haydn's own compositional growth and performance enjoyment. Opus 20 garnered the nickname *Sun Quartets* after the image of a rising sun emblazoned on the cover of one of the first editions, and this metaphor proved apt both for the sparkling nature of the works and the growing originality of their construction.

Compositional development and intricate craftsmanship do not necessarily exclude emotion and quirkiness, and the *Sun Quartets* also became associated, after the fact, with a compositional movement called *Sturm und Drang*, which stressed dramatic emotional expression. *Sturm und Drang* might seem to be the antithesis of rational conversation (and was in fact a reaction to the sometimes obsessive control of classi-

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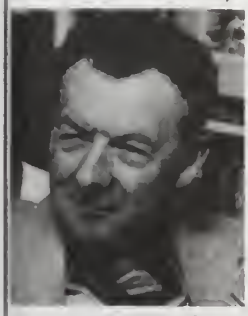
cism), yet Haydn merges these two aspects of art seamlessly. **Opus 20, No. 3**, is a perfect example: abrupt character shifts, the pervasion of the moody minor key, irregularly shaped phrases all combine in a harmonious whole.

In the opening movement, the first violin and viola state the brusque first theme together, and the cello has the last word in an irregular seven-bar phrase. As the sonata form progresses, further elements are thrown in to disorient the listener, chief among them a recurring unison, *sotto voce* figure that enters and exits unannounced. Haydn seduces with practiced charm, however: just the right amount of buoyancy and deft ornamentation offset the jagged edges. The second movement, ostensibly a minuet, is somber in character and shuns dance-suitable phrasing. Instead, as in the first movement, oddly grouped measures and trailing pauses dominate.

The third movement cleanses the ear with a heartfelt, gracefully proportioned introduction in the parallel major key. It unfolds with leisurely modulations, the first violin and cello trading a meandering obbligato line. In a move both unexpected and poignant, the viola takes over the return of the opening melody. The vivacious finale again takes advantage of the multiple textural permutations available to four equal voices, jumping spryly among complex imitation, homophony, dueling registers, and lightly accompanied acrobatics. The instruments conspire in surprise key shifts and dynamic changes, keeping us guessing until the clever anticlimax of the ending.

The third and final string quartet of **BENJAMIN BRITTEN** (1913-1976) is a last ray of fading sunlight in a rich and complex life. Though ascribing extraordinary meaning to a composer's last works is a practice that can veer towards sentimental overanalysis, Britten is a special case: perpetually attuned to theme and meaning, he wrote the Quartet No. 3 as a sort of echo of his final opera, *Death in Venice*. Both works were composed as Britten's heart was failing; he underwent an operation upon the completion of *Death in Venice* in 1973, wrote the quartet two years later, in the fall of 1975, and died of heart failure the following year, shortly before the quartet's official premiere by dedicatees the Amadeus Quartet.



Britten never hesitated to examine his own thoughts and fears in his music, so it is no coincidence that he based *Death in Venice* on a Thomas Mann novella about the last days of a tortured writer seeking artistic and spiritual redemption in a dying city. The central character, Aschenbach, becomes obsessed with the beautiful boy Tadzio in a complex and symbolic combination of love, lust, and artistic ecstasy. The quartet explicitly quotes some of *Death in Venice*'s motives and key relationships, and implicitly parallels its themes of struggle, duality, and ambiguity. Britten sketched the quartet's final movement on a last trip to Venice: aware and well-integrated in life as in art.

The quartet also stands as a complex and balanced instrumental work in its own right, and in it one can hear a kinship with other 20th-century masters of the genre: Bartók in the frequent single-minded focus of musical progression and in its arch form, Shostakovich in the sardonic frenzy of its fast interludes. Yet the scope of the journey, the acute yet organic shifts between wild release and piercing introversion, and the unique combination of purity and dissonance are uniquely Britten.

The arch consists of three relatively serious, weighty movements contrasted with two short and furious interludes, the overall focal point being the slow unfolding of the fifth movement. The first movement, titled "Duets," is not strictly composed of duets, but rather emphasizes the idea of duality as expressed through rhythm, texture, and character. Growing from a rhythmic tugging between second violin and viola, the movement evolves through ethereal melodies, pointillist pizzicato, drones,

trills, and angular imitation before returning to and unraveling the suspended rocking of the opening mixed with fragmented, half-remembered echoes.

The recurring figure indicated by the title of the second movement, "Ostinato: Very fast," is a deliberate set of rising sevenths through which frenetic scherzo figures dart. A gentle, trance-like middle section reappears for a bizarre instant at the end. The third movement, "Solo: Very calm," features the first violin in a wandering, almost static melody with extremely spare accompaniment—an austerity bordering on hopelessness, but saved by occasional sweetness. The midpoint of the movement brings a brief eruption in three parts, the violin leaping forth in a sudden, bird-like rhapsody to equally euphoric accompaniment. Highlighting the arch, the voices cross in the movement's conclusion, the violin moving downwards while the accompaniment drifts upwards into stratospheric harmonics. The fourth movement, "Burlesque: Fast – con fuoco" flies by with rough, tenacious audacity and touches of drunken-sounding histrionics.

Britten concentrates weight and import in the fifth and final movement, which bears the work's most traditional headings: "Recitative and Passacaglia." As "Recitative" suggests, the introduction quotes from his opera and offers the closest musical equivalents to human outbursts, framed by eerily pulsing waves. The voices gather for the transition to the passacaglia, a cyclic form with many connotations: fate, tragedy, acceptance, evolution. The simple, descending melody is introduced by the first violin over a stately bass march, and the passacaglia, though increasing in complexity, never loses this basic, self-sustaining compass. At the end comes a brief moment of rejuvenation, but no definitive cadence. The quartet, like all meaningful music, defies easy interpretation, but Britten was enigmatically emphatic on the closing point: it ends "with a question."

The three *Razumovsky* quartets of **LUDWIG VAN BEETHOVEN**'s (1770-1827) middle period represent a high noon of instrumental music in the composer's extraordinary career. Although they were written only five years after the publication of his first set of six string quartets, Opus 18, in comparison the Opus 59 quartets reveal limitless horizons. They unfurl with majestic, farsighted ease, longer by far than their classical predecessors. Yet their lengthy intricacies are never tortured or oppressive; lightness, space, and freedom are their most cogent characteristics.

The Opus 59 quartets are among the works sometimes assigned to Beethoven's "heroic" period, most famously represented by the *Eroica* Symphony, which took the young hero Napoleon as its initial inspiration. But though Napoleon disappointed Beethoven with his egotism and empire-building, courage pervaded the composer's work in more subtle and permanent ways. Beethoven had spent a couple of years in despair over the realization of his encroaching deafness, but then rallied, determined to forge onward to even greater efforts. The *Eroica* Symphony, premiering in 1805, and the Opus 59 quartets, written the following year, are testaments to his faith in himself and in his musical vision.

Opus 59, No. 1 is the first of a set commissioned by the Russian ambassador in Vienna, Count Razumovsky. The first movement's initial theme is an indicator of what is to come. Introduced by the cello, it is bold, solid, and noble, but with hints of playfulness. Spurred along by a patient accompaniment, it builds to a triumphant fanfare, after which contrasting ideas are introduced one by one: strings of eighth-notes in flowing harmony, playful triplets, spacious chord progressions. After each is given time to be heard, an erstwhile return to the opening melody suddenly changes course into the development. Here Beethoven reassembles and combines all of his

ingredients, but not in a pedantic way—each new episode emerges like the next turn in a journey of unknown length but constantly changing vistas.

The second movement is scherzo-like but too intricate to fit the blithe mold of a classical scherzo. The base figure is an enigmatic four-measure phrase on a single pitch, a slowly puttering motor that ties much of the movement together. Contrasting is a gracious, legato melody. The way in which Beethoven crafts the movement from these disparate elements brings to mind the boldness and wit of Haydn: abrupt shifts, hanging pauses, mischievous echoes and countermelodies. The third movement begins as a lyrical lament, but as it progresses Beethoven imbues the stately melody with moments of passion and with a thread of gentle vitality in the form of a constantly shifting accompaniment. The third movement flows into the fourth via a wandering cadenza for the first violin, after which the cello sneaks in with the theme of the finale, a cheerful "Thème russe" in tribute to Razumovsky.

ZOE KEMMERLING

Boston-based violist and writer Zoe Kemmerling was the Tanglewood Music Center's Publications Fellow in 2012.

Guest Artists

Emerson String Quartet

The Emerson String Quartet stands apart in the history of string quartets with an unparalleled list of achievements over three decades: more than thirty acclaimed recordings, nine Grammy Awards (including two for Best Classical Album), three *Gramophone* Awards, the Avery Fisher Prize, *Musical America*'s "Ensemble of the Year," and collaborations with many of the greatest artists of our time. In what was its first member change since 1979, the Emerson Quartet welcomed Paul Watkins as its cellist on May 11, 2013. Mr. Watkins, a distinguished soloist, award-winning conductor, and dedicated chamber musician, joins the ensemble for its 37th season, performing with his new colleagues extensively throughout North America, Europe, and Asia. The Emerson continues its series at the Smithsonian Institution in Washington, D.C., for its 34th season. As an exclusive artist for Sony Classical, the Emerson Quartet released its second CD on the label and last recording with cellist David Finckel, entitled "Journeys"; it includes Tchaikovsky's *Souvenir de Florence* and Schoenberg's *Verklärte Nacht.* Future recordings are planned to include Mr. Watkins. Formed in 1976 and based in New York City, the ensemble took its name from the American poet and philosopher Ralph Waldo Emerson. The Emerson String Quartet is quartet-in-residence at Stony Brook University.

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with VYTAS BAKSYS, piano

This concert is dedicated to the memory of Elliott Carter (December 11, 1908–November 5, 2012).

CARTER — Woodwind Quintet (1948)

Allegretto
Allegro giocoso

Ms. ROWE; Messrs. FERRILLO, WAYNE, SVOBODA, and SOMMERVILLE

CARTER — "Figment III" for double bass solo (2007)

Mr. BARKER

COPLAND — Suite from "Appalachian Spring," Ballet for Martha (original chamber scoring)

MARCELO LEHNINGER, conductor
Ms. ROWE, Mr. WAYNE and Mr. SVOBODA;
Ms. KANG, Ms. LIN, Mr. MARTINSON, Mr. ROMANUL, Mr. ANSELL, Ms. BASRAK, Mr. ESKIN, Ms. BABCOCK, Mr. BARKER; Mr. BAKSYS

{ I n t e r m i s s i o n }

KURTÁG "Impromptu al ongarese... to Menahem Pressler" (2012)

Mr. PRESSLER

MOZART Quartet in E-flat for piano, violin, viola, and cello, K.493

Allegro
Larghetto
Allegretto

Messrs. PRESSLER, LOWE, ANSELL, and ESKIN

NOTES ON THE PROGRAM

ELLIOTT CARTER (1908-2012) died last November at 103—he would have turned 104 on December 11, 2012. His long musical career was one of the most remarkable in history. Growing up in New York City, he was fascinated by the work of the ultramodern composers of the 1920s, including Edgard Varèse, and was friends with Charles Ives, who by that time had largely stopped composing and was still little-known outside of avant-garde musical circles. Although Ives was little aware of Carter's musical ambitions, his influence was significant. He even wrote a letter of recommendation for Carter's application to Harvard University.

(photo by Miro Vintoniv)

Carter's decision to attend Harvard was partly triggered by his excitement over Serge Koussevitzky and the Boston Symphony Orchestra's new-music programming; with Ives, Carter had heard the BSO give the first New York performance of Stravinsky's *The Rite of Spring*, an event that he later said triggered his decision to become a composer. Much later, Carter had a long professional relationship with the BSO. His Piano Concerto was premiered by the orchestra in 1967, and in the past decade, mostly during James Levine's tenure as music director, the BSO and the Tanglewood Music Center commissioned and premiered a number of works both large and small.

At Harvard as an undergraduate beginning in the late 1920s, Carter studied the classics, feeling that the music curriculum was too conservative. (He continued his musical training at Longy Conservatory.) He did study music at Harvard as a gradu-

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ate student, working with the composer Walter Piston, who recommended further training in France with the formidable Nadia Boulanger, Piston's former teacher. Carter studied with her from 1932 until 1935. His first forays into composing professionally were rooted in the neoclassical style of which Boulanger was a proponent. These included his Symphony No. 1, the ballets *Pocahontas* and *The Minotaur*, and the Piano Sonata, and culminated in the Cello Sonata and the Woodwind Quintet (both 1948). In the Cello Sonata, Carter employed his now-famous technique of metric modulation, a notational device that allows for controlled changes of tempo and basic pulse. This technique looked forward to his later works at the same time that the Woodwind Quintet was a kind of summing-up of his earlier neoclassical style.

Quintessential characteristics of the composer's musical language are already present in the **Woodwind Quintet**, such as the treatment of each instrument as a distinct musical "personality," characters interacting in a musical drama. The composer wrote about the piece, "In 1948 several woodwind players asked me to write a work for woodwind quintet. On looking over some earlier quintet works, I found the composers were in the habit of overlooking the fact that each of these instruments has a different sound. I, on the other hand, was particularly struck by this, and so decided to write a work that would emphasize the individuality of each instrument and that made a virtue of their inability to blend completely." Carter would later apply this idea of separation of musical character even to works where the ensemble was not so varied in timbre, such as the string quartet, delineating instrumental roles via tempo, pitch, and articulation.

The contrapuntally masterful quintet is a nine-minute piece in two movements, neither of which is slow. The Allegretto particularly emphasizes the lyrical qualities of the flute and clarinet, and the latter's flexibility in fast passages. Each of the five players has an opportunity for expressive legato melody over a staccato, Stravinsky-like texture. The Allegro giocoso is ambitiously jazzy in its syncopation, with melodic and harmonic twists that could have come from either Stravinsky or Gershwin. The first performance of this piece was given for a radio broadcast on February 21, 1949, in New York City, the first concert performance taking place a week later.

Separated from the Woodwind Quintet by nearly sixty years, **"Figment III"** for solo double bass was written for the New York City-based double bassist Donald Palma in 2007 for a concert by the Speculum Musicae ensemble. Palma gave the premiere in New York's Merkin Hall on January 18, 2008. In a tiny note for the tiny piece, Carter wrote, "The contrabass has always interested me for its special tone color and range. Having written solos for it in several pieces, I decided to write this for the instrument alone."

Figment III is one of many small, etude-like solo pieces Carter wrote for instrumentalist colleagues in recent decades, and the third of five "Figment" pieces, a series that began with a work for solo cello in 1995—there are two cello *Figments*, this one for solo double bass, *Figment IV* for solo viola, and *Figment V* for solo marimba (which Carter wrote as a present for his grandson Alexander in 2009). The basis for these works is a counterpoint of musical ideas—not the traditional counterpoint of line-against-line but a conversation among several different alternating strands, an idea that relates to the composer's treatment of instrumental voices in the Woodwind Quintet. In *Figment III*, what is arguably the "primary" voice is a sustained and legato melody in the middle range of the instrument, which elicits commentary from a secondary idea of pizzicato, and a third, more aggressive idea in the lower range. The piece is between three and four minutes long.

In the cultural development of the United States, music is often perceived as having lagged far behind the arts of painting and literature. Already by the time of the Revolution we had noted artists like Benjamin West and John Singleton Copley; soon after that we had writers like Washington Irving and James Fenimore Cooper, who were able to create an image of America not only for Americans themselves but for the rest of the world. It took another century before American music began making the same kind of international impact. And when it did, the composer most strongly identified with this country, the composer most readily conceded to be our greatest, was **AARON COPLAND** (1900-1990). It is not that there was no American music before that. On the contrary: music arrived here with the first settlers and remained an important part of American life; but it consisted of hymn tunes and "fuging tunes," theatrical songs and popular ditties, dances and marches.

The desire to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the *Symphonic Ode*, the *Short Symphony*, and the granitic Piano Variations. But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means.

One of a generation of composers who shared this desire, Copland accomplished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier—most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

When Martha Graham asked the Brooklyn-born Copland to compose a ballet for her, he had already achieved two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred. She chose the title from a poem by Hart Crane. The first performance of **"Appalachian Spring"**—in the chamber scoring for thirteen instruments being played today—took place on October 30, 1944, as part of the Coolidge Festival at the Library of Congress. (The orchestral concert version—introduced a year later, on October 4, 1945, by Arthur Rodzinski and the New York Philharmonic—contains the substance of the score but omits a number of passages that Copland felt were of interest only when accompanying the danced story.)

Set in the Pennsylvania hills early in the nineteenth century, the scenario is a simple one, touching on primal issues of marriage and survival:

> The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

All three of Copland's major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn "Simple Gifts," which serves as the basis of a series of variations near the end of the ballet. But the tune also plays a background role in unifying the entire score; from the introduction on we frequently hear a three-note motive that is easily recognizable as the first five notes of "Simple Gifts" in outline form. From this motive comes the entire triadic "sound" of the ballet. From beginning to end, through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

Although it was a long time coming, the Hungarian composer **GYÖRGY KURTÁG** (b.1926) is now recognized as one of the most original and significant musicians of the modern era. Like his friend and contemporary György Ligeti, Kurtág trained and began working in Budapest during World War II and just after, at a time when Hungary was coming under the oppressive influence of the Soviet Union. Ligeti and Kurtág both worked with Pál Kadosa, Ferenc Farkas, and Sándor Veress; their early history as composers is somewhat parallel, since both felt the need publicly to write pieces conforming to the folk-based, social-realist models of the time. In 1956, an uprising against Hungary's communist regime was brutally crushed by the Soviet military; Ligeti fled to Vienna soon after, but Kurtág chose to remain in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach but where his own music was scarcely known until much later in his life. He has lived in France for the past decade.

In spite of the Soviet crackdown, in 1957-58 Kurtág was able to travel to Paris to study with Olivier Messiaen. There he encountered the psychologist Marianne Stein, who encouraged a return to first principles in his music—simple, constrained musical tasks. Also while in Paris, he immersed himself in the music of Anton Webern. These two influences had an immediate impact. He designated his Webern-like 1959 string quartet his "Opus 1," and withdrew most of his earlier scores. In the 1970s several important Hungarian musicians formed the New Music Studio in Budapest for the purpose of performing pieces composed with the latest avant-garde techniques, such as improvisation and group composition. In 1973 Kurtág began his open-ended series of piano pieces that employed graphics in addition to standard notation, to encourage the performer's exploration of the sonic possibilities of the instrument and his/her own creative limits. These pieces, called collectively *Játékok* ("Games"), led to greater exposure for its composer outside of Hungary, particularly through two-piano recitals with his wife Márta. Those recitals often featured mixes of Kurtág's music with works and transcriptions of standard repertoire, such as Bach and Schumann; the composer's music frequently features quotation and allusion to such works. A good many of his pieces are miniatures existing in several different forms—e.g., solo piano and different small mixed chamber ensembles—and are brought together in various collections.

The title **"Impromptu al ongarese"** ("Hungarian Impromptu") immediately recalls Schubert's works for solo piano; its small stature is very much a Kurtág characteristic. The connection between the composer and Menahem Pressler goes back several years. For the 50th anniversary of Pressler's Beaux Arts Trio in 2005, the Concertgebouw in Amsterdam commissioned Kurtág's *Varga Bálint Ligaturája* for piano trio; for the group's farewell concerts in 2008, he wrote another trio, *Hommage-message à Christian Wolff*, which was premiered here at Tanglewood in August of that year. Pressler gave the premiere of *Impromptu al ongarese* in a recital at the Aldeburgh Festival on June 13, 2012.

WOLFGANG AMADÈ MOZART (1756-1791) virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and **K.493 in E-flat major**. The first one, completed on October 16, 1785, had been written in response to a commission for three such works from the publisher Franz Anton Hoffmeister. But Mozart's quartet had not sold well (apparently it was too difficult for the amateur musicians who made up the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet about nine months later—the first work he completed after his extended labor on *The Marriage of Figaro.* The second quartet was published by Hoffmeister's rival, Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertory, he did have a model for K.493 in the form of a set of quartets by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for the younger composer's imagination. But, of course, despite a modest bow to an older composer, K.493 is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, whose conversational crosscurrents bring a smile with their epigrammatic wit.

Notes by ROBERT KIRZINGER (Carter, Kurtág) and
STEVEN LEDBETTER (Copland, Mozart)

Composer-annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Artists

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of principal players from that orchestra, the Boston Symphony Chamber Players include first-chair string and wind players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertoire by calling upon other BSO members or enlisting the services of such distinguished artists as pianists Leif Ove Andsnes, Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy

touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their recordings on BSO Classics include an album of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298); an album of chamber music by American composers William Bolcom (*Serenata Notturna*), Lukas Foss (*For Aaron*), Michael Gandolfi (*Plain Song, Fantastic Dances*), and Osvaldo Golijov (*Lullaby and Doina*); and "Profanes et Sacrées," a disc of 20th-century French chamber music by Ravel, Debussy, Tomasi, Françaix, and Dutilleux recently nominated for a Grammy Award in the category "Best Chamber Music/Small Ensemble Performance."

Menahem Pressler

Menahem Pressler, founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians, with a career that spans over five decades. Now in his 90th year, Mr. Pressler continues to captivate audiences throughout the world as performer and pedagogue, performing solo and chamber music recitals to great critical acclaim while maintaining a dedicated and robust teaching career. Born in Magdeburg, Germany, in 1923, he fled Nazi Germany in 1939 and emigrated to Israel. His career was launched after he was awarded first prize at the 1946 Debussy International Piano Competition in San Francisco. This was followed by his successful American debut with the Philadelphia Orchestra under Eugene Ormandy. Since then, his extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, and Helsinki, among others. In 2007 he was appointed an Honorary Fellow of the Jerusalem Academy of Music and Dance in recognition of a lifetime of performance and leadership in music. In 2005 he received two additional awards of international merit: the German President's Deutsche Bundesverdienstkreuz (Cross of Merit) First Class, Germany's highest honor; and France's highest cultural honor, Commandeur in the Order of Arts and Letters. Mr. Pressler has received honorary doctorates from the University of Nebraska and the North Carolina School of the Arts, five Grammy nominations, a lifetime achievement award from *Gramophone* magazine, Chamber Music America's Distinguished Service Award, and the Gold Medal of Merit from the National Society of Arts and Letters. He has also been awarded the German Critics' Ehrenurkunde award, election into the American Academy of Arts and Sciences, and the Lifetime Achievement Award at the 2011 International Classical Music Awards. More recently, *Gramophone* magazine honored Mr. Pressler—as part of the Beaux Arts Trio—in the May 2012 issue "Hall of Fame: 50 People Who Changed Classical Music." In July 2012, Queen Sofia of Spain presented him with the Yehudi Menuhin Prize for the Integration of Arts and Education. In addition to his busy schedule as a performer, Menahem Pressler has given master classes in Germany, France, Canada, and Argentina, and continues to serve on the jury of the Van Cliburn, Queen Elisabeth, and Arthur Rubinstein competitions. His debut as a chamber musician came in 1955 at Tanglewood, as pianist with the Beaux Arts Trio. Fittingly, Tanglewood presented the Beaux Arts Trio's farewell American performances in August 2008. Mr. Pressler's other chamber music collaborations have included mul-

tiple performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets. Besides his many recordings with the Beaux Arts Trio, he has made more than thirty solo recordings, ranging from Bach to Ben Haim. When not touring or giving master classes, Mr. Pressler lives with his wife Sara in Bloomington, Indiana, where he holds the rank of Distinguished Professor at Indiana University.

Marcelo Lehninger

The Brazilian-born conductor Marcelo Lehninger is currently in his first season as music director of the New West Symphony Orchestra in Los Angeles. Now in his third year as assistant conductor of the Boston Symphony Orchestra, occupying the Anna E. Finnerty Chair, he was selected by James Levine and is the second Brazilian conductor to hold that position, the first being Eleazar de Carvalho, who shared duties with Leonard Bernstein. Mr. Lehninger made his BSO debut in October 2010 and in March 2011 stepped in for Maestro Levine on very short notice to conduct a program—first in Boston, then for his acclaimed Carnegie Hall debut—including the world premiere of Harrison Birtwistle's Violin Concerto and Bartók's Violin Concerto No. 2 with Christian Tetzlaff. In 2012 he substituted for Andris Nelsons, leading a program including the American premiere of Mark-Anthony Turnage's Trumpet Concerto, *From the Wreckage*, with soloist Håkan Hardenberger. Other BSO appearances have included his Tanglewood debut in 2012 and an October 2012 subscription program featuring Joshua Bell. Among many appearances elsewhere, he has been guest conductor with numerous orchestras throughout the United States, and made his Canadian debut in 2011 with the Hamilton Philharmonic. An alumnus of the National Conducting Institute, he made his debut with the National Symphony Orchestra in 2007; for the 2007-08 season he was music advisor of the Youth Orchestra of the Americas, for which Plácido Domingo serves as artistic advisor, and which is composed of 120 talented musicians from more than twenty countries throughout the Americas. Mr. Lehninger placed second in the First Eleazar de Carvalho National Conducting Competition in Rio de Janeiro in 2001, subsequently leading all of Brazil's top orchestras and appearing regularly as a guest conductor in Argentina. In 2008, chosen by Kurt Masur, he was awarded the First Felix Mendelssohn-Bartholdy Scholarship sponsored by the American Friends of the Mendelssohn Foundation. He was Mr. Masur's assistant with the Orchestre National de France (during their residency at the Musikverein in Vienna), the Gewandhaus Orchestra in Leipzig, and the New York Philharmonic. In 2011 he participated in the Bruno Walter National Conductor Preview, organized by the League of American Orchestras, conducting the Louisiana Philharmonic. Before dedicating his career to conducting, Mr. Lehninger studied violin and piano. He holds a master's degree from the Conductors Institute at New York's Bard College, where he studied conducting under Harold Farberman and composition with Laurence Wallach. His mentors also include Kurt Masur, Leonard Slatkin, and Roberto Tibiriçá. A dual citizen of Brazil and Germany, Marcelo Goulart Lehninger is the son of pianist Sônia Goulart and violinist Erich Lehninger. He, his wife Laura, and their daughter Sofia divide their time between Boston and Los Angeles. Please visit www.marcelolehninger.com, for more information.

2013 Tanglewood

SEIJI OZAWA HALL

Thursday, August 22, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

DANIIL TRIFONOV, piano

SCRIABIN	Sonata No. 2 in G-sharp minor, Opus 19, "Sonata-Fantasy"
	Andante
	Presto
LISZT	Sonata in B minor
	{ I n t e r m i s s i o n }
CHOPIN	Twenty-four Preludes, Opus 28
	No. 1 in C (Agitato)
	No. 2 in A minor (Lento)
	No. 3 in G (Vivace)
	No. 4 in E minor (Largo)
	No. 5 in D (Molto allegro)
	No. 6 in B minor (Lento assai)
	No. 7 in A (Andantino)
	No. 8 in F-sharp minor (Molto agitato)
	No. 9 in E (Largo)
	No. 10 in C-sharp minor (Molto allegro)
	No. 11 in B (Vivace)
	No. 12 in G-sharp minor (Presto)
	No. 13 in F-sharp (Lento)
	No. 14 in E-flat minor (Allegro)
	No. 15 in D-flat major (Sostenuto), *Raindrop*
	No. 16 in B-flat minor (Presto con fuoco)
	No. 17 in A-flat (Allegretto)
	No. 18 in F minor (Molto allegro)
	No. 19 in E-flat (Vivace)
	No. 20 in C minor (Largo)
	No. 21 in B-flat (Cantabile)
	No. 22 in G minor (Molto agitato)
	No. 23 in F (Moderato)
	No. 24 in D minor (Allegro appassionato)

ALEXANDER SCRIABIN (1872-1915) used music to communicate the workings of his strange and extraordinary mind to the world at large. He was to Russian music of the era what Mallarmé was to French poetry: dedicated to symbolism in art not only as a shortcut to meaning, but as a means of realizing basic connections between aspects of life, *ur*-threads that held the world together. Scriabin's philosophies became increasingly complex, abstruse, mystical, even megalomaniacal over the course of his life. He famously scribbled the phrase "I am God" in one personal notebook, and at his death was working on an elaborate, multi-media composition called *Misteriya*, which he believed would precipitate a transcendent apocalypse. But his outrageous ideas did not prevent him from developing a thoroughly affecting musical language. Indeed, his idiosyncrasies combined with his creative originality to elevate him to a status of popularity, even adulation, in his homeland. (His memory did not fare as well among the Soviets.)

In addition to being an eccentric pursuer of the world's mysteries, Scriabin was a fine pianist. As a student at the Moscow Conservatory, he furiously practiced Beethoven, Chopin, and Liszt; a keen understanding of these masters formed the starting point for his output of solo piano works, which include ten sonatas spanning his stylistic trajectory. He labored over the **Sonata No. 2 in G-sharp minor, Opus 19**, during a five-year span from 1892 to 1897, a young man still absorbing the effects of Romanticism and Impressionism. His singular approach to tonality and thematic content would come later; the second sonata shows a strong affinity with the sound worlds of Schumann, Chopin, and Debussy.

Not content to bestow the title "sonata" on a work that did not fit the genre's rigorous formal requirements, Scriabin qualified the piece with the title "Sonata-Fantasy." This suggests both a Romantic attitude towards freeing inspiration from formal rules, and the license to imbue the work with the fluid and ever-changing imagery and metaphor of the sea. Scriabin described the two-movement piece thus:

> The first part evokes the calm of a southern night by the seashore; the development is the dark agitation of the deep, deep sea. The section in E major represents the tender moonlight which comes after the first dark of the night. The second movement, presto, shows the vast expanse of ocean in stormy agitation.

Scriabin relies largely on the technique of (and the performer's skill in) following a melodic thread among the perpetual motion of cascading arpeggios. He uses a few simple, arresting motives as anchors for the first movement—most forceful is a definitive triplet on a single pitch, which is first heard in the opening following an octave leap. The second movement is a perfect representation of its stated image, moving almost faster than the ear can comprehend. A passionate melody rises to the surface in the middle section and subsides again into the pounding waves.

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FRANZ LISZT (1811-1886) was the classic embodiment of the Romantic artist: flamboyant, an ecstatic performer, a pursuer of torturous personal relationships but perpetually compassionate toward the misfortunate. In his music as in his life, he constantly pushed boundaries. Extremes of rapture and serenity coexist, tension builds to the breaking point, and the whole is sustained only through a fierce and willful energy. Liszt sought to break through traditional formal restraints, but never sank into chaos: his works often combined narrative and thematic development in the most creative and rigorous way. Fascinated with musical imagery, a large percentage of his works are programmatic, channeling literary and religious inspirations.

Thus his **B minor piano sonata**, as vast and epic a solo work as he ever composed, is something of a mystery. Unusually, it bears no descriptive title or program, though Liszt's characteristic technique of taking crisp, evocative motives through dramatic developmental journeys is in perfect evidence. The sonata's fervor, emotional extremes, and ingenious treatment of thematic material have inspired rampant speculation as to a hidden agenda: autobiographical, Faustian, and Biblical narratives have all been superimposed. Analytical debate has also vigorously tackled the more prosaic, yet equally complex, question of form. The sonata is through-composed, a full half-hour of continuous music, yet it contains clear divisions of character that correspond to traditional four-movement sonata form. In addition, Liszt utilizes thematic material and key areas in such a way that the entire work can be analyzed as a sprawling sonata-form movement. This "dual-construction" form was an influential innovation for later composers.

As fitting for a work of marathon proportions, Liszt builds momentum slowly, introducing three thematic cells in a spare, portentous introduction. The first is a descending scale with several lowered tones lending a gypsy flair, introduced by two sinister, staccato octave strokes. The second motive, presented directly after the first, is heard in multiple octaves spanning the range of the keyboard: two precipitous leaps up and down, followed by another brief rise and a brusque concluding triplet. After the second iteration, a third motive sneaks in: an ominous, martial rumble deep in the bass.

With these ingredients Liszt builds his edifice. Continuously developing and fantasizing, each movement becomes a kaleidoscope. Themes are stretched, superimposed upon each other, infused with new color, and return—magnified, distilled, or in their original form. The massive first movement navigates thundering heights, still waters, and rhapsodic cadenzas before entering a complex transitional section. Chorale- and recitative-like passages finally subside above the inexorable, ominous bass figure, marching down to the lowest depths of the keyboard. The slow movement that follows is rhapsodic, dreamy, transcendental—though much of it is held together by slowly pulsing eighth-notes.

The initial motive, with its punctuation of two lone staccato notes, forms the bridge between the slow movement and the scherzo. This is a nadir of movement, the tipping point after which the work begins to move relentlessly towards recapitulation, conclusion, and coda. The scherzo, marked Allegro energico, is a taut fugue which uses the second and third thematic cells as its subject. Tense dotted figures lead to the final movement and recapitulation, heralded by cascading sixteenth-notes. After a frenzy of speed and sound, Liszt ends not with a bang but with a cathartic coda: a brief return to the music of the slow Andante, a last rumbling in the bass, and then the gypsy scale bringing the monumental work to a sublime rest.

Real-life characters were as important to Liszt as nebulous, fictional ones, and several figure prominently in the B minor sonata's composition. Russian Princess Carolyne

zu Sayn-Wittgenstein, Liszt's longtime patron and lover, convinced him in 1847 to give up the life of a traveling virtuoso and concentrate on composition by accepting a position of *Kapellmeister Extraordinaire* in Weimar. By retiring from the concert stage, he both insured the immortality of his image as a superhuman virtuoso and gained the freedom to enter the most productive and groundbreaking compositional period of his career. The B minor sonata was completed in 1853, and though the public greeted it with some consternation, it received passionate praise from Liszt's colleague Richard Wagner. A third valued colleague was Robert Schumann, to whom Liszt dedicated the sonata (himself having been the dedicatee of another great Romantic piano work, Schumann's C major *Phantasie*).

FRÉDÉRIC CHOPIN (1810-1849) and Liszt crossed paths many times in the fashionable and bohemian circles of Paris—fashionable and bohemian being circles that occasionally coincided. In fact, it was at one of Liszt's Parisian salons that Chopin first met the famously freethinking novelist George Sand. It was early in Chopin and Sand's complicated but intense relationship, during the winter of 1838-39, that the couple decided to travel to Majorca with Sand's two children to escape Paris, its dour weather, and one of her more difficult ex-lovers. During their residency in a drafty, abandoned monastery, Chopin composed the Preludes on a piano sent by Chopin's correspondent, the piano-maker and publisher Camille Pleyel. Pleyel had already received an incomplete manuscript of the Preludes, and commissioned the full set of 24 from his friend for a generous 2000 francs. Thus although the sojourn proved detrimental to Chopin's already frail health (when the island was beset by storms, the monastery proved a less than adequate refuge), it was productive in personal and artistic ways.

The 24 Preludes, one in each key, clearly demonstrate the influence of Bach, a vital figure in Chopin's life as both pianist and composer. But whereas Bach balanced rhapsody with the strictness of counterpoint by pairing each prelude with a fugue, Chopin wrote preludes alone. The self-contradiction of a stand-alone prelude posed no problem to the Romantic artist: fragmentation, brief bursts of passion, flights of whimsy, and uncertainty were the very ingredients of the Romantics' world. Whereas Liszt rhapsodized on a massive scale, Chopin's preludes are succinct miniatures, some a mere twelve or sixteen measures in duration. A few of the longer preludes, such as number 13, as the cycle tips from sharps to flats, and number 15, have multi-part forms—but for the most part they are straightforward, gone in the blink of an eye. Some critics of the day balked at the collection of delicate whirlwinds; Liszt, however, praised them as truly poetic.

Unlike Bach, who progresses chromatically through the scale (C major, C minor, C-sharp major, C-sharp minor, etc.), Chopin groups the Preludes in pairs of major and relative minor, moving through the circle of fifths (C major, A minor, G major, E minor, etc.). In this way, Chopin links the Preludes aurally as well as characteristically, contrasting serenity with passion and vigor with gravitas. In this way the twenty-four individual movements cohere in a formal and emotional cycle, in a similar manner to the dueling but ultimately balanced personalities of Schumann's piano cycles. Chopin, unlike his two contemporaries, gave his music standard tempo and character markings, but no programmatic allusions. Each prelude obsesses on a single motive, and most have a perpetual-motion rhythmic drive, whether slow or fast. Yet within these potentially limiting constraints Chopin builds a sparkling, multifaceted garden full of depth, color, and insight.

ZOE KEMMERLING

Boston-based violist and writer Zoe Kemmerling was the Tanglewood Music Center's Publications Fellow in 2012.

Guest Artist

Daniil Trifonov

Born in Nizhny Novgorod in 1991, Daniil Trifonov first gained attention when, during the 2010-11 season, he won medals at three of the most prestigious competitions in the music world—the Chopin Competition in Warsaw (Third Prize), the Rubinstein Competition in Tel Aviv (First Prize), and the Tchaikovsky Competition in Moscow (First Prize and Grand Prix). Jury members and observers at these competitions included Martha Argerich, Krystian Zimerman, Van Cliburn, Emanuel Ax, Nelson Freire, Yefim Bronfman, and Valery Gergiev. Highlights of Mr. Trifonov's 2011-12 season included debuts with the Vienna Philharmonic Orchestra (on tour and in subscription concerts in Vienna), both the London Symphony Orchestra and Mariinsky Orchestra with Gergiev, the Israel Philharmonic with Mehta, and the Russian National Orchestra with Pletnev, as well as collaborations with Vladimir Fedoseyev, Pietari Inkinen, Sir Neville Marriner, Diego Matheuz, and Antoni Wit. He also has given performances at London's Wigmore Hall, Vienna's Musikverein, Salle Pleyel in Paris, Carnegie Hall in New York, Tokyo's Suntory Hall, and other venues across North and South America, Europe, and Asia. In summer 2012 he made his debut at the major European festivals, performing at Verbier, Montreux, Tivoli, Edinburgh, Lockenhaus, Grafenegg, La Roque d'Anthéron,

and Klavier Festival Ruhr, as well as at the Blossom Festival and Ravinia. The 2012-13 season has brought debuts with such prestigious orchestras as the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Philharmonia Orchestra, Royal Philharmonic, Orchestre Philharmonique de Radio France, Budapest Festival Orchestra, and Orchestra Nazionale di Santa Cecilia, as well as returns to the London Symphony and Mariinsky Orchestra with Gergiev, Russian National Orchestra with Pletnev, and the Warsaw Philharmonic with Wit. Recent and upcoming recital appearances include the Kennedy Center, Carnegie Hall (Stern Auditorium), Boston's Celebrity Series, Berlin's Kammermusiksaal der Philharmonie, Munich's Herkulessaal, the Amsterdam Concertgebouw (Master Piano Series), London's Queen Elizabeth Hall and Wigmore Hall, Auditorium du Louvre in Paris, Zurich Tonhalle, Lucerne Piano Festival, Brussels Palais de Beaux Arts, Schloss Elmau, and the Seoul Arts Center. Daniil Trifonov began his musical studies at age five. He studied at Moscow's Gnesin School of Music from 2000 to 2009 under Tatiana Zelikman. He also studied composition from 2006 to 2009 and has continued to write piano, chamber, and orchestral music. Since 2009 he has studied piano at the Cleveland Institute of Music with Sergei Babayan. In 2008, at age seventeen, he received awards at the Scriabin Competition of Moscow and at the San Marino International competition, which brought both a Guzik Foundation Career Grant and a tour of the United States and Italy. His first CD, Chopin solo piano works, was released on Decca in 2011 and followed by a recording of Tchaikovsky's Piano Concerto No. 1 with Valery Gergiev and the Mariinsky Orchestra, as well as a selection of solo piano music, on the Mariinsky label. Mr. Trifonov recently signed an exclusive contract with Deutsche Grammophon; the initial release will be a live recording of his February 2013 recital at Carnegie Hall.

2013 Tanglewood

SEIJI OZAWA HALL

Sunday, August 25, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MONTY ALEXANDER TRIO

MONTY ALEXANDER, piano
HASSAN SHAKUR, bass
OBED CALVAIRE, drums

Selections to be announced from the stage.

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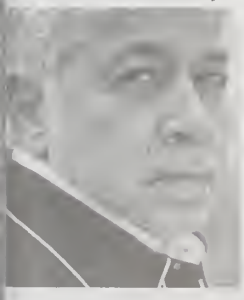
Guest Artists

Monty Alexander



In a career spanning five decades, pianist Monty Alexander has built a reputation exploring and bridging the worlds of American jazz, popular song, and the music of his native Jamaica. He has performed and recorded with such diverse artists as Frank Sinatra, Tony Bennett, Ray Brown, Dizzy Gillespie, Sonny Rollins, Clark Terry, Quincy Jones, Ernest Ranglin, Barbara Hendricks, Bill Cosby, Bobby McFerrin, Sly Dunbar, and Robbie Shakespeare. Born on D-Day (June 6, 1944) and raised in Kingston, Jamaica, he took his first piano lessons at age six, although he is largely self-taught. As a teenager, he witnessed concerts by Louis Armstrong and Nat "King" Cole at Kingston's Carib Theater. These artists had a profound effect on Alexander's aspirations. He formed Monty and the Cyclones in the late 1950s and also recorded on sessions with the musicians who would become The Skatalites (Bob Marley's first backing band). Having come with his family to the United States in 1961, he was soon playing in Las Vegas with Art Mooney's orchestra, and caught the eye of New York City club owner Jilly Rizzo and his friend, Frank Sinatra. Rizzo hired the young pianist to work in his club, Jilly's, where he accompanied Sinatra and others. There he met Modern Jazz Quartet vibraphonist Milt Jackson, who hired him and eventually introduced him to former Charlie Parker collaborator, bassist Ray Brown. Mr. Alexander recorded and performed with these two jazz giants on many occasions, and counted among his earliest enthusiasts Duke Ellington, Count Basie, and Miles Davis. His projects have been as varied as assisting Natalie Cole on "Unforget-

table," her award-winning tribute album to her father, Nat "King" Cole, performing Gershwin's *Rhapsody in Blue* under the direction of Bobby McFerrin at Switzerland's Verbier Festival, and recording the piano track for the film score of Clint Eastwood's *Bird*, a movie about Charlie Parker. In August 2000 the Jamaican government awarded Monty Alexander the title of Commander in the Order of Distinction for outstanding services to Jamaica as a worldwide music ambassador. In Gene Rizzo's 2005 book *The Fifty Greatest Jazz Piano Players of All Time*, Alexander was listed among the top five jazz pianists of all time. He maintains a rigorous schedule, playing in jazz clubs, concert halls and at festivals worldwide. His more than seventy albums as a leader include trio sessions ("Impressions in Blue") and live concert recordings ("Goin' Yard") on Telarc. In 2005 Alexander traveled to Bob Marley's Tuff Gong Studio in Kingston, Jamaica, to record "Concrete Jungle," his jazz piano-oriented arrangements of twelve Marley compositions. "The Good Life" (Chesky) is a tribute to Tony Bennett, and "Calypso Blues" (also Chesky) salutes another of his heroes, Nat "King" Cole. In 2008, at the invitation of Wynton Marsalis, Alexander conceived and directed the acclaimed program *Lords of the West Indies* for Jazz at Lincoln Center, broadcast nationally on BETJ. Alexander returned there in 2009 with a new program, "Harlem Kingston Express," in which he merged classic jazz with rhythms and vibrations of his native Jamaica. In 2008 Tony

Bennett personally invited Monty be the featured pianist on his Christmas album, "A Swinging Christmas," with the Count Basie Orchestra. Two collections, both released in 2011, capture the excitement of Monty Alexander's live performances: "Uplift," a trio album on JLP Records, and "Harlem-Kingston Express" on Motema Music, the latter earning a Grammy award nomination in 2012, and both dominating the US radio charts. In 2012 Monty Alexander was awarded the prestigious German Jazz Trophy, "A Life for Jazz," and in November 2012 he received the Caribbean American Heritage Luminary Award from the Institute of Caribbean Studies in Washington, D.C.

Hassan Shakur

Son of pianist Gerald Wiggins, Sr., Hassan Shakur (Hassan JJ Wiggins Shakur) learned to play bass at age four (standing on a chair) and, with his father as a guide, developed a heightened sensitivity and a wide range of expression in jazz. At age twelve he became the bassist for the Craig Hundley Trio, appearing on such television programs as *The Today Show* and *Johnny Carson's Tonight Show.* The trio also recorded an album for World Pacific Records. At age eighteen, Hassan joined the Duke Ellington Orchestra under the direction of Mercer Ellington. He has shared his talent with many jazz greats, among them Ella Fitzgerald, Dizzy Gillespie, Milt Jackson, Loretta Devine, Billy Eckstine, Al Grey, Sarah Vaughan, Joe Williams, and Herb Ellis. In addition to performing regularly with Monty Alexander in the United States and on tours worldwide, Hassan continues to performs with the Duke Ellington Orchestra. Sharing a musical friendship of more than thirty years with Monty Alexander, Hassan Shakur is also featured on a number of Mr. Alexander's recordings.

Obed Calvaire

A native of Miami, Obed Calvaire is a graduate of the New World School of the Arts, a public high school designed for artistically talented students. He holds both bachelor's and master's degrees from Manhattan School of Music. He has performed with such major jazz artists as Wynton Marsalis, Danilo Perez, Bobby Watson, Mark Murphy, Stefon Harris, Eric Reed, Buster Williams, and the Clayton Brothers Quintet. He has also performed with many large ensembles, including the Village Vanguard Orchestra, the Mingus Big Band, and the Bob Mintzer Big Band, as well as the Steve Turre Sextet. Performing with Lizz Wright, he has participated in such major jazz festivals as the North Sea Jazz Festival at The Hague, the Vitoria Jazz Festival in Spain, and the Festival International de Jazz de Montréal. Today Obed Calvaire is one of the most in-demand drummers in jazz. He has recorded and toured with Monty Alexander since 2010.

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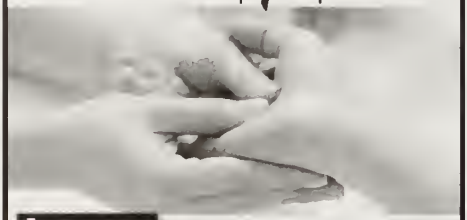

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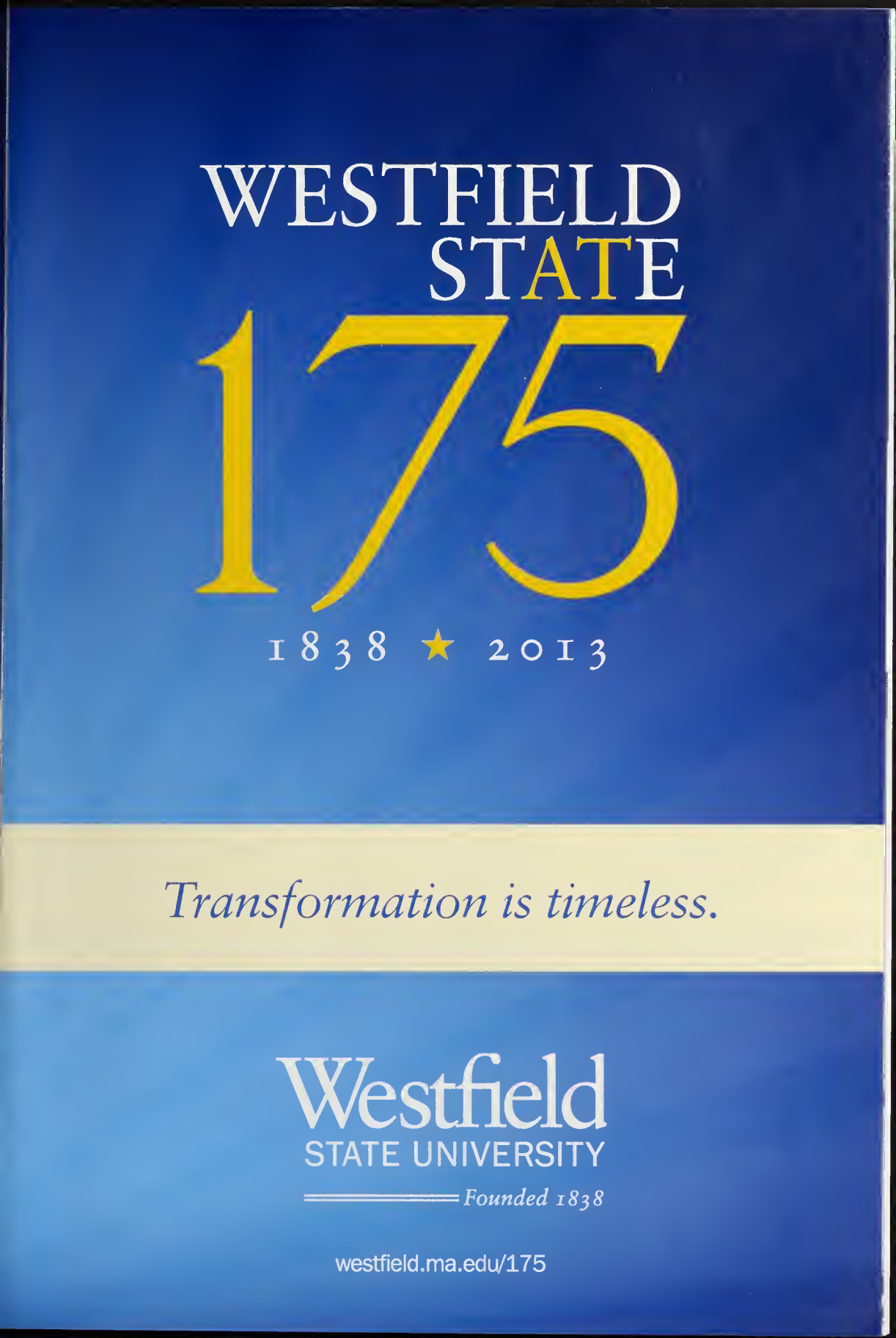
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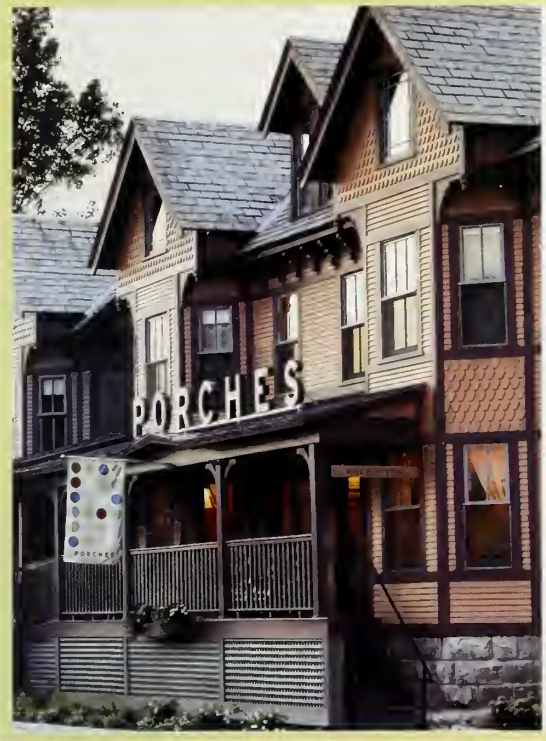

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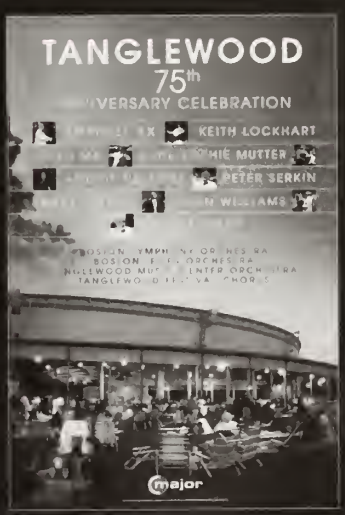

Just released—and our featured item this season—is the new video recording of last summer's Tanglewood 75 Gala Celebration, available on both Blu-Ray and DVD. The program selections are emblematic of the wide range of music Tanglewood has long taken pride in offering. It is also the first BSO recording with the orchestra's next music director, Andris Nelsons.

Stop by our newly air-conditioned store at the Main Gate and shop in comfort. Select something for yourself, or for someone special, and savor the spirit of Tanglewood!

MAIN GATE

MONDAY–THURSDAY	FRIDAY	SATURDAY	SUNDAY
10am–4pm	10am–30 min. post-concert	9am–30 min. post-concert	noon–6pm

HIGHWOOD GATE

Performance Hours

August at Tanglewood

Friday, August 2, 6pm (Prelude Concert)
MEMBERS OF THE BSO
RANDALL HODGKINSON, piano
Music of Britten, Beethoven, Kurtág, and Ravel

Friday, August 2, 8:30pm
The Serge and Olga Koussevitzky Memorial Concert
BSO—STÉPHANE DENÈVE, conductor
LARS VOGT, piano
LUCY CROWE, soprano
TANGLEWOOD FESTIVAL CHORUS
STRAUSS *Death and Transfiguration*
BEETHOVEN Piano Concerto No. 4
POULENC *Stabat Mater*

Saturday, August 3, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 4

Saturday, August 3, 8:30pm
BSO—CHARLES DUTOIT, conductor
LANG LANG, piano
TANGLEWOOD FESTIVAL CHORUS
RAVEL *Pavane for a Dead Princess*
BEETHOVEN Piano Concerto No. 1
RAVEL *Daphnis et Chloé* (complete)

Sunday, August 4, 2:30pm
BSO—CHARLES DUTOIT, conductor
YO-YO MA, cello
STRAVINSKY *Fireworks*
DVOŘÁK Cello Concerto
STRAVINSKY *The Rite of Spring*

Sunday, August 4, 8pm
ESPERANZA SPALDING
RADIO MUSIC SOCIETY

Tuesday, August 6, 8:30pm (Gala Concert)
Tanglewood on Parade
(*Grounds open at 2pm for music and activities throughout the afternoon.*)
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
STÉPHANE DENÈVE, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
Music of Borodin, Gershwin, Bernstein, and Tchaikovsky
Fireworks to follow the concert

Wednesday, August 7, 8pm
CHRISTIAN ZACHARIAS, piano
Music of Beethoven, Schubert, and Schumann

Thursday, August 8—Monday, August 12
FESTIVAL OF CONTEMPORARY MUSIC
PIERRE-LAURENT AIMARD, Festival Director

Friday, August 9, 6pm (Prelude Concert)
MEMBERS OF THE BSO
ALLEGRA LILLY, harp
Music of Golijov, Tan Dun, and Schnittke

Friday, August 9, 8:30pm
BSO—CHRISTOPH VON DOHNÁNYI, conductor
GIL SHAHAM, violin
SIBELIUS Violin Concerto
BRAHMS Symphony No. 2

Saturday, August 10, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 11

Saturday, August 10, 8:30pm
BSO—CHRISTOPH VON DOHNÁNYI, conductor
YEFIM BRONFMAN, piano
CARTER *Sound Fields*
BEETHOVEN Piano Concerto No. 3
BRAHMS Symphony No. 4

Sunday, August 11, 2:30pm
BSO—CHRISTIAN ZACHARIAS, conductor and piano
ALL-BEETHOVEN PROGRAM
Overture to *The Creatures of Prometheus*
Piano Concerto No. 2
Symphony No. 6 in F, *Pastoral*

Monday, August 12, 8pm
Final concert of the 2013 FESTIVAL OF CONTEMPORARY MUSIC
GEORGE BENJAMIN, conductor
BENJAMIN *Written On Skin*, Opera in three parts (U.S. premiere)
Concert performance, sung in English with supertitles

Wednesday, August 14, 8pm
EMERSON STRING QUARTET
Music of Haydn, Britten, and Beethoven

Thursday, August 15, 8:30pm, Shed
"THE GOAT RODEO SHOW"
YO-YO MA, cello
EDGAR MEYER, bass
CHRIS THILE, mandolin
STUART DUNCAN, fiddle
with AOIFE O'DONOVAN, vocals

Friday, August 16, 6pm (Prelude Concert)

BSO BRASS QUINTET
Music of Lutoslawski, Stevens, Vivaldi/Bach, and Bozza

Friday, August 16, 8:30pm

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
MICHAEL FEINSTEIN and Friends
Including a tribute to Marvin Hamlisch, and centennial celebrations of composer Jimmy Van Heusen and lyricist Sammy Cahn

Saturday, August 17, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Saturday, August 17

Saturday, August 17, 8:30pm

BSO—BERNARD HAITINK, conductor
ISABELLE FAUST, violin
CAMILLA TILLING, soprano

MOZART Violin Concerto No. 5 in A, K.219
MAHLER Symphony No. 4

Sunday, August 18, 2:30pm
The Leonard Bernstein Memorial Concert

TMC ORCHESTRA—CHRISTOPH VON DOHNÁNYI, conductor
EMANUEL AX, piano

MOZART Piano Concerto No. 9 in E-flat, K.271
MAHLER Symphony No. 1

Monday, August 19, 7pm

GRACE POTTER AND THE NOCTURNALS
with very special guest JOSH RITTER

Tuesday, August 20, 8pm

BOSTON SYMPHONY CHAMBER PLAYERS
MENAHEM PRESSLER, piano
MARCELO LEHNINGER, conductor
Music of Carter, Copland, Kurtág, and Mozart

Thursday, August 22, 8pm

DANIIL TRIFONOV, piano
Music of Scriabin, Liszt, and Chopin

Friday, August 23, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
JOHN FINNEY, organ
Music of Britten

Friday, August 23, 8:30pm

BSO—ANDRIS POGA, conductor
PETER SERKIN, piano

POULENC Sinfonietta
STRAVINSKY Concerto for Piano and Winds
BEETHOVEN Symphony No. 7

Saturday, August 24, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 25

Saturday, August 24, 2:30pm

FAMILY CONCERT
"Musical Storytelling," to include music of Rimsky-Korsakov, Saint-Saëns, and Casinghino's *One Hen*, based on the children's book by Kate Smith Milway, all performed by a wind quintet made up of BSO members and TMC Fellows

Saturday, August 24, 8:30pm
John Williams' Film Night

BOSTON POPS ORCHESTRA
JOHN WILLIAMS and DAVID NEWMAN, conductors
AUDRA McDONALD, vocalist

Film music by Alfred Newman, Henry Mancini, Max Steiner, and John Williams, plus songs performed by renowned vocalist Audra McDonald

Sunday, August 25, 2:30pm

BSO—BERNARD HAITINK, conductor
ERIN WALL, TAMARA MUMFORD, JOSEPH KAISER, JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS

BEETHOVEN Symphony No. 9

Sunday, August 25, 8pm

MONTY ALEXANDER TRIO

Thursday, August 29, 8pm

WAIT WAIT...DON'T TELL ME!

Saturday, August 31, 1pm

DONAL FOX
THE SCARLATTI JAZZ PROJECT

Saturday, August 31, 7pm

HARRY CONNICK, JR.
EVERY MAN SHOULD KNOW TOUR

Sunday, September 1, 2:30pm

BOSTON POPS ESPLANADE ORCHESTRA
THOMAS WILKINS, conductor

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Programs and artists subject to change.

2013 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in Florence Gould Auditorium of Seiji Ozawa Hall.

* Tickets available only through the Tanglewood Box Office, SymphonyCharge, or online at bso.org
♪ Admission free, but restricted to that evening's concert ticket holders

Sunday, June 30, 10am
BRASS EXTRAVAGANZA
TMC Instrumental and Conducting Fellows

Monday July 1, 11am and 2:30pm
Tuesday July 2, 11am
STRING QUARTET MARATHON
One ticket provides admission to all three concerts.

Tuesday July 2, 2:30pm
Opening Exercises (free admission; open to the public; performances by TMC Faculty)

Wednesday July 3, 7pm
Vocal Concert: "Fables, Folk Songs, and Fantasies"

Saturday, July 6, 6pm ♪
Prelude Concert

Sunday, July 7, 10am
Chamber Music

Monday, July 8, 6pm ♪
Piano Prelude

Monday, July 8, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA—RAFAEL FRÜHBECK DE BURGOS and TMC CONDUCTING FELLOWS, conductors
REILLY NELSON, mezzo-soprano
Music of KODÁLY, HARBISON, and BEETHOVEN

Wednesday, July 10, 8pm
Vocal Concert

Saturday, July 13, 6pm ♪
Prelude Concert

Sunday, July 14, 10am
Chamber Music

Monday, July 15, 6pm ♪
Prelude Concert

Monday, July 15, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA—STEFAN ASBURY and TMC CONDUCTING FELLOWS, conductors
LAURA STRICKLING, soprano
Music of BRITTEN and SHOSTAKOVICH

Saturday, July 20, 6pm ♪
Prelude Concert

Sunday, July 21, 10am
Chamber Music

Sunday, July 21, 7pm
Vocal Concert

Monday, July 22, 6pm ♪
Piano Prelude: Music of Debussy

Monday, July 22, 8pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA—STÉPHANE DENÈVE and TMC CONDUCTING FELLOWS, conductors
Music of DEBUSSY

Saturday, July 27, 6pm (Theatre) ♪
Prelude Concert

Sunday, July 28, 10am (Theatre)
Chamber Music

TICKETS FOR TMC CONCERTS *other than TMC Orchestra concerts* are available at $11 in advance online, or in person one hour prior to concert start time only at the Ozawa Hall Bernstein Gate. Tickets at $53, $43, and $34 (or lawn admission at $11) for the TMC Orchestra concerts of July 8, 15, and 22 and August 12 are available in advance at the Tanglewood box office, by calling SymphonyCharge at 1-888-266-1200, or online at tanglewood.org. *Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.*

FRIENDS OF TANGLEWOOD at the $75 level receive one free admission and Friends at the $150 level or higher receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances (excluding Mark Morris, TMC Orchestra concerts, and the August 12 FCM concert opera) by presenting their membership cards with bar code at the Bernstein Gate one hour before concert time. Additional and non-member tickets for chamber music or Festival of Contemporary Music concerts are $11.

FOR INFORMATION ON BECOMING A FRIEND OF TANGLEWOOD, please call (617) 638-9267 or (413) 637-5261, or visit tanglewood.org/contribute.

Wednesday, July 31, 7:30pm *
Thursday, August 1, 7:30pm *
MARK MORRIS DANCE GROUP
TMC FELLOWS
MARK MORRIS, choreographer and director
STEFAN ASBURY, conductor (Purcell)
CHRISTINE VAN LOON and ALLEN MOYER, costume designers
JAMES F. INGALLS, lighting designer
ROBERT BARDO and ALLEN MOYER, scenic designers
BRITTEN *Curlew River*
PURCELL *Dido and Aeneas*
Fully-staged productions, sung in English

Saturday, August 3, 6pm ♪
Prelude Concert

Sunday, August 4, 10am
Chamber Music

Tuesday, August 6 *
TANGLEWOOD ON PARADE
2:30pm: TMC Cello Ensemble
3:30pm: TMC Piano Music: Liszt piano transcriptions of Verdi and Wagner
5:00pm: TMC Vocal Concert: cabaret songs
8:00pm: TMC Brass Fanfares (Shed)
8:30pm: Gala Concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
STÉPHANE DENÈVE, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
Music of Borodin, Gershwin, Bernstein, and Tchaikovsky

Saturday, August 10, 6pm ♪
Prelude Concert

Saturday, August 17, 11am
COMPOSER PIECE-A-DAY CONCERT
Free admission

Saturday, August 17, 6pm ♪
Prelude Concert

Sunday, August 18, 10am
Vocal Concert
"On This Island: The Great English Poets"

Sunday, August 18, 1pm ♪
Vocal Prelude
Schubert's *Winterreise*

Sunday August 18, 2:30pm (Shed) *
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and by Diane H. Lupean
TMC ORCHESTRA—CHRISTOPH VON DOHNÁNYI, conductor
EMANUEL AX, piano
Music of MOZART and MAHLER

Thursday, August 8—Monday, August 12
2013 FESTIVAL OF CONTEMPORARY MUSIC
Pierre-Laurent Aimard, Festival Director
Directed by Pierre-Laurent Aimard, the 2013 Festival of Contemporary Music highlights works of composers Helmut Lachenmann and Marco Stroppa, with performances also of music by György Ligeti, Conlon Nancarrow, and Steve Reich; TMC commissions by Elliott Carter (east coast premiere) and Christian Mason (world premiere); and, to close the festival, a concert performance of George Benjamin's critically acclaimed opera *Written on Skin* in its U.S. premiere.

Thursday, August 8, 6pm (Prelude Concert) ♪
THE NEW FROMM PLAYERS
Music of CARTER

Thursday, August 8, 8pm
The Fromm Concert at Tanglewood
TMC FELLOWS
BRIAN CHURCH, narrator
MICHELE MARELLI, basset horn
Music of MASON, STROPPA, CARTER, and LACHENMANN

Friday, August 9, 2:30pm
PIERRE-LAURENT AIMARD, piano
THE NEW FROMM PLAYERS
JACK Quartet
Music of CARTER, LACHENMANN, and STROPPA

Saturday, August 10, 6pm (Prelude Concert) ♪
PIERRE-LAURENT AIMARD, piano
ELIZABETH KEUSCH, soprano
STEPHEN DRURY, piano
THE NEW FROMM PLAYERS
Music of STROPPA, LACHENMANN, and CARTER

Sunday, August 11, 10am
TMC FELLOWS
MICKEY KATZ, cello
Music of NANCARROW, STROPPA, LIGETI, and REICH

Monday, August 12, 8pm
TMC FELLOWS
GEORGE BENJAMIN, conductor
TMC FELLOWS
BENJAMIN *Written on Skin* (U.S. premiere; concert performance)

The Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond and Mrs. Hannah H. Schneider, with additional support in 2013 from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tanglewood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

(photo by Kristen Seavey)

Now in its 48th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its intensive programs, distinguished faculty, beautiful campus, and interaction with the BSO and TMC make BUTI unique among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fourteen to nineteen (Orchestra, Voice, Wind Ensemble, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the students are supported, by the BUTI Scholarship Fund with contributions from individuals, foundations, and corporations. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1431 or (617) 353-3386.

2013 BUTI Concert Schedule

(All events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 13, 2:30pm**, Tito Munoz conducts Copland's *Billy the Kid*, Dvořák's Symphony No. 8, and Cowell's *Ancient Desert Drone*. **Saturday, July 27, 2:30pm, Tanglewood Theatre**, Ken-David Masur conducts Mozart's *Requiem* featuring the BUTI Vocal Program, along with Britten's *Sinfonia da Requiem* and Schnittke's *(K)ein Sommernachtstraum*. **Saturday, August 10, 2:30pm**, Paul Haas conducts Respighi's *Fountains of Rome* and Stravinsky's *The Rite of Spring*.

WIND ENSEMBLE PROGRAMS: **Sunday, July 14, 2:30pm**, David Martins conducts Bernstein, Gillingham, Hart, Grainger/Rogers, Welcher, Sparke, and Navarro. **Sunday, July 28, 8pm, Tanglewood Theatre**, H. Robert Reynolds conducts Whitacre, Gandolfi, Tichell/Green, Turrin, Bach, and Grantham.

VOCAL PROGRAMS: **Saturday, July 27, 2:30pm, Tanglewood Theatre**, Ken-David Masur conducts Mozart's *Requiem* with the Young Artists Orchestra and Vocal Program.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Tuesday, July 30**; **Wednesday, July 31**; **Thursday, August 1**.

SPECIAL CONCERT: **BUTI Honors Recital, Saturday, August 3, 2:30pm**, featuring select solo and chamber music ensembles from all of the BUTI Young Artist Programs.

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430 or 1431.

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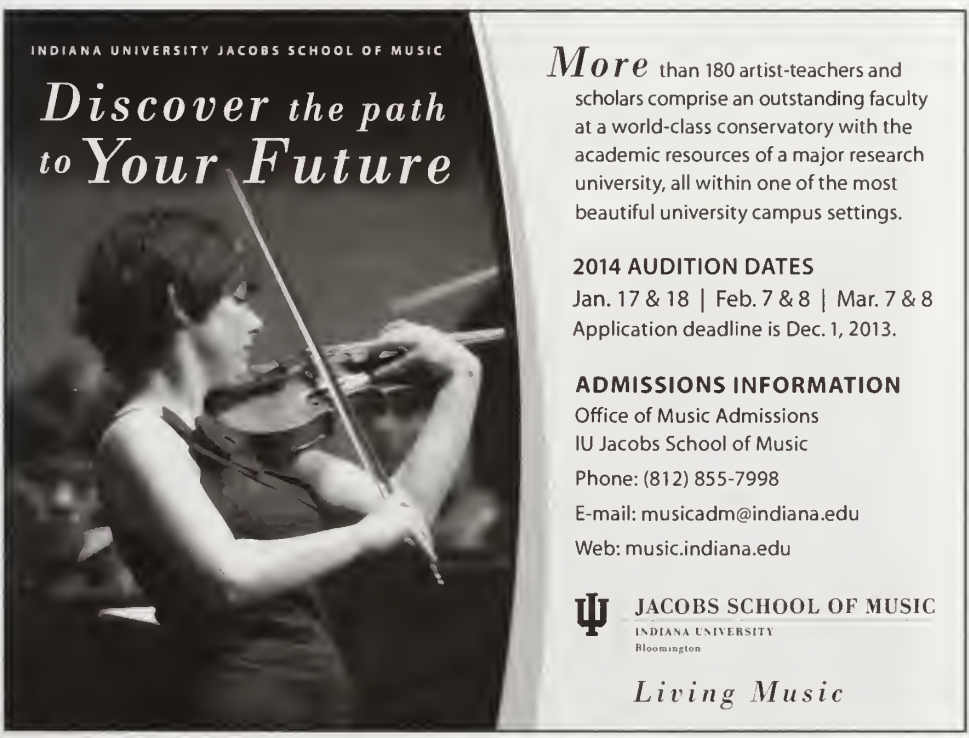

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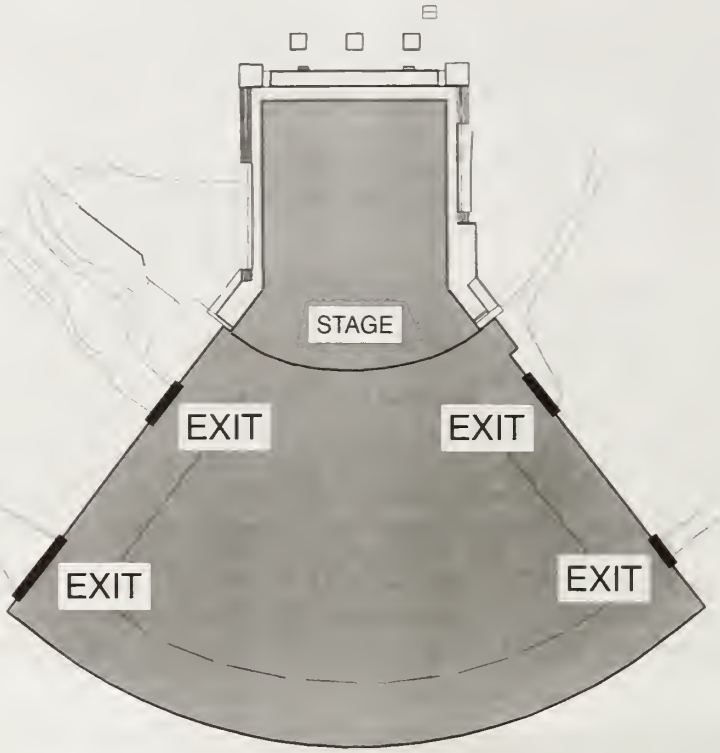

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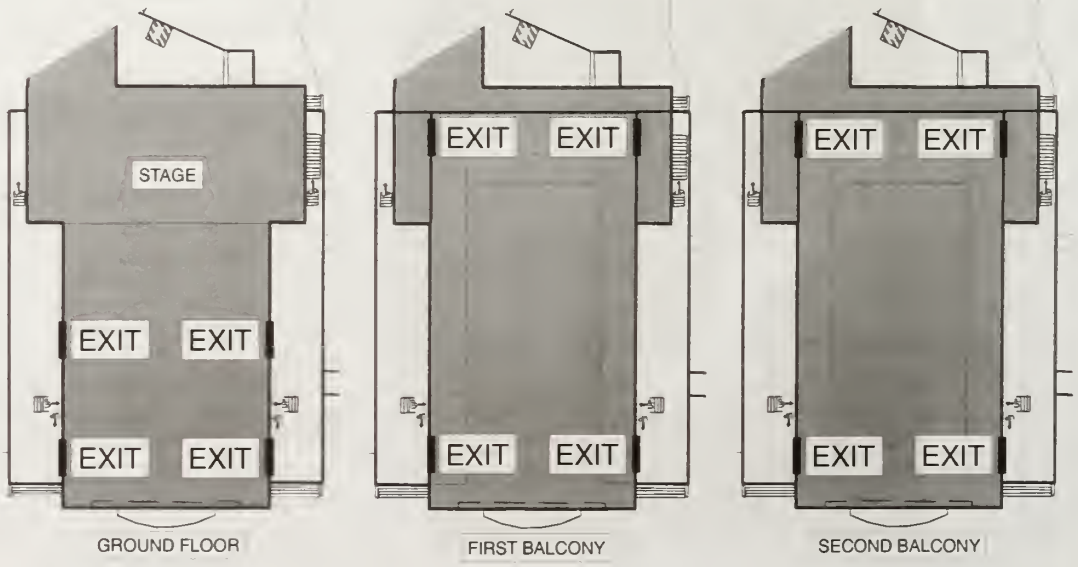

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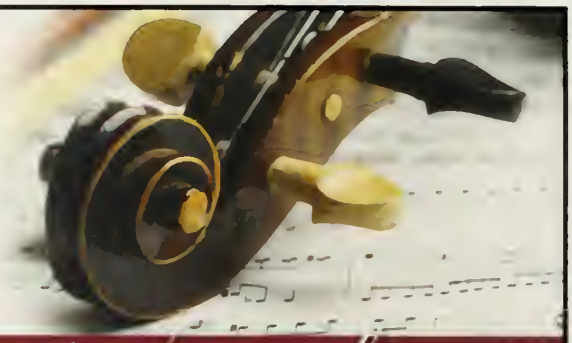

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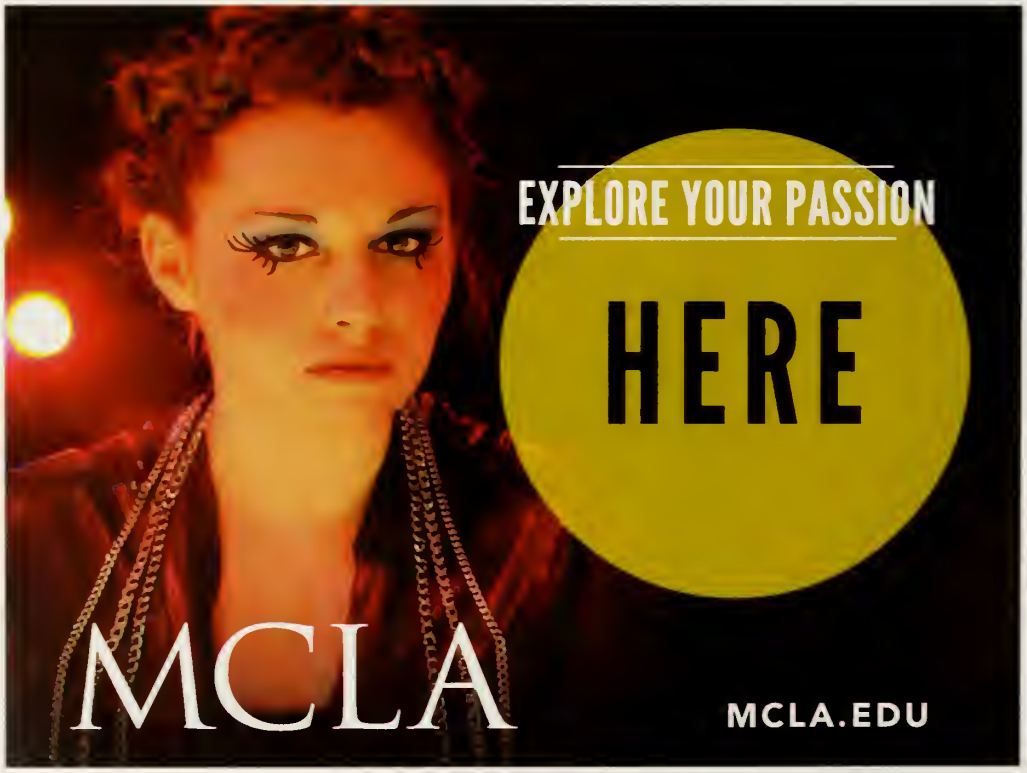

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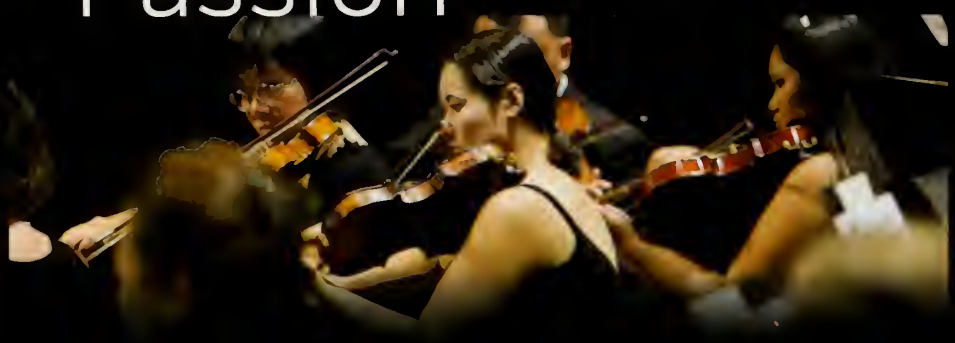

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, AUGUST 3, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Ludwig van Beethoven
(1770-1827)

Serenade in D major, Op. 25 (1795-1796)

I. Entrata: Allegro
II. Tempo ordinario d'un Menuetto
III. Allegro molto
IV. Andante con variazioni
V. Allegro scherzando e vivace
VI. Adagio—Allegro vivace e desinvolto

MASHA POPOVA, FLUTE
MARIA SEMES, VIOLIN
JACOB SHACK, VIOLA

Jean Françaix
(1912-1997)

Duo Baroque (1980)

I. Allegro vivace
II. Andante
III. Allegro
IV. Vivace

YUE (GRACE) GUO, HARP
IAN HALLAS, DOUBLE BASS

Richard Strauss
(1864-1949)
arr. Rudolf Leopold

Metamorphosen (1945)

SAMANTHA BENNETT, VIOLIN
ERICA HUDSON, VIOLIN
JACQUELINE HANSON, VIOLA
ERICA SCHWARTZ, VIOLA
CLARE MONFREDO, CELLO
CLAYTON VAUGHN, CELLO
MICHAEL CHIARELLO, DOUBLE BASS

The coaches for this concert include TMC Faculty Members Elizabeth Rowe (Beethoven), Tadd Seeber (Françaix), Nancy Allen (Françaix), and Norman Fischer (Strauss).

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
CHAMBER MUSIC CONCERT
SUNDAY, AUGUST 4, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Ludwig van Beethoven
(1770-1827)

Quintet in C major, Op. 29 (1801)

I. Allegro moderato
II. Adagio molto espressivo
III. Scherzo: Allegro
IV. Presto

SARAH PETERS, VIOLIN
GENEVIEVE MICHELETTI, VIOLIN
DANIEL STONE, VIOLA
SEKYEONG CHEON, VIOLA
PATRICIA RYAN, CELLO

Witold Lutoslawski
(1913-1994)

Preludes and Fugue for Thirteen Solo Strings (1972)

Prelude I
Prelude II
Prelude III
Prelude IV
Prelude V
Prelude VI
Prelude VII
Fugue

MATTHEW VERA, VIOLIN
THOMAS HOFMANN, VIOLIN
LAUREN ROTH, VIOLIN
CYNTHIA BURTON, VIOLIN
TARA LYNN RAMSEY, VIOLIN
KELSEY BLUMENTHAL, VIOLIN
AIKA ITO, VIOLIN
CAROLINE GILBERT, VIOLA
ANNA GRIFFIS, VIOLA
RAINEY WEBER, VIOLA
DAHAE KIM, CELLO
SOFIA NOWIK, CELLO
NICHOLAS CATHCART, DOUBLE BASS

ALEXANDRE BLOCH, CONDUCTOR

INTERMISSION

Robert Honstein
(b. 1980)

Is it Auburn? (2010)

I. Just please let me know and that's all I ask from you
II. Is it Auburn?

MATTHEW LESLIE SANTANA, VIOLIN*
MICHAEL DAHLBERG, CELLO*
KATHERINE DOWLING, PIANO*
SCOTT VERDUIN, PERCUSSION

Beethoven

Piano Concerto No. 4 in G major, Op. 58
(1805-1806)

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

HYUNG-MIN SUH, PIANO
TESS VARLEY, VIOLIN
AUTUMN CHODOROWSKI, VIOLIN
DANIELLE WIEBE, VIOLA
ELIZABETH OKA, VIOLA
GRACE AN, CELLO
MARIYA-ANDONIYA ANDONOVA, DOUBLE BASS

The coaches for this concert include TMC Faculty Members Andrew Jennings (Beethoven Quintet, Lutoslawski), Stephen Drury (Honstein), Lawrence Wolfe (Beethoven Concerto), and Garrick Ohlsson (Beethoven Concerto).

*New Fromm Player

Witold Lutosławski, Preludes and Fugue

Witold Lutosławski was the most prominent Polish composer of the 20th century. For years under Stalinist constraints he led a double musical life, composing to please the authorities while also writing to satisfy his own aesthetic, searching for the answer to 20th century questions of how to liberate music from traditional harmonic and structural boundaries. His solution came after the cultural thaw in Poland in the 1950s with the development of his aleatoric technique, which mixes elements of chance with structural rigor. In Lutosławski's music, the members of an ensemble play their parts when they choose within a given section of a piece, which is held together by its harmonic structure but released from the restrictions of synchronization. The conductor cues the start and end of each section, retaining control over the overall form, while the indeterminate passages with the framework leave the outcome subject to chance.

Lutosławski's Preludes and Fugue, for seven violins, three violas, two cellos, and one double bass, employs a partial aleatory technique, alternating *ad libitum* passages with normally conducted music. It was commissioned by, and dedicated to, American conductor Mario di Bonaventura, and it was premiered on October 12, 1972, in Graz, Austria during the Styrian Autumn festival.

The piece consists of seven overlapping preludes followed by a large-scale fugue. The mostly aleatoric preludes are meant to be played in the order they appear in the score when performed in their entirety; or a selection can be played in any order. The beginning and end of each prelude is so designed as to allow for overlapping in any sequence.

The fugue features six aleatoric thematic expositions of contrasting character: *cantabile*, *grazioso*, *lamentoso*, *misterioso*, *estatico*, and *furioso*. These expositions are prefaced by a contrasting and lyrical introduction, conducted normally and developed in episodes of increasingly fast tempi between the expositions. At the climax of the piece, all six themes are played simultaneously in an explosion of whirling sounds before the voices recede one by one. Just as they seem to have disappeared completely, however, they return in one more iteration of the episode in a sudden concluding flourish.

In contrast to his detailed explanations of the form of his work, Lutosławski was characteristically reluctant to elucidate any intended meaning. As he wrote in his own note to the piece: "What is then the aim this construction is supposed to serve? I am afraid I have not much to say about it, as is very often the case with any piece of music. The message transmitted by musical sounds is a rather mysterious phenomenon and certainly not explicit enough to describe in words. 'The music begins where the words end...' "

—Pamela Feo

Robert Honstein, *Is it Auburn?*

Brooklyn-based composer Robert Honstein is currently pursuing his Doctor of Musical Arts at the Yale School of Music. His music has ben performed by the Albany Symphony Orchestra, the Cabrillo Festival Orchestra, the New York Youth Symphony, Ensemble ACJW, the Pittsburgh New Music Ensemble, Ensemble Dal Niente, the Color Field Ensemble, TIGUE, and the UT Austin New Music Ensemble, among other groups. He has received awards, grants, and recognition from ASCAP, SCI, Carnegie Hall, New Music USA, Copland House, and elsewhere. Honstein is a co-founder of Fast Forward Austin, an annual contemporary music festival in Texas, and a member of the Sleeping Giant composer collective, alongside several of his fellow Yale School of Music graduates. For the next three seasons, Robert and his fellow Sleeping Giants will be composers in residence with the Albany Symphony Orchestra as part of the Music Alive! residency program. Other upcoming projects include a companion to Vivaldi's *L'Estro Harmonico* for the Sebastian Chamber Players, a commission from eighth blackbird for a collaborative work with Sleeping Giant, and a commission from Carnegie Hall for a string quartet to be premiered by the MIVOS quartet.

Of his piece *Is it Auburn?* the composer writes:

> A couple years ago a friend of mine mistakenly received about 100 emails from another person with the same name. The messages contained a meticulous record of every communication this person had sent or received within a popular online dating site. I found these emails to be both moving and bizarre. Since discovering them I have become somewhat obsessed and written a number of pieces based on lines and scenarios from the emails. For the pieces you will hear today I took the first line of two emails—*Just please let me know and that's all I ask from you,* and *Is it Auburn?*—and composed musical responses to each statement. As much as possible I tried to evoke the emotional context behind the correspondence. Ultimately, I approached the pieces as a set of songs without words, each movement underscoring the moment in which this mysterious man composed his emails.—RH

Pamelo Feo, the 2013 Tanglewood Publications Fellow, is a Boston-bosed musicologist who works in orts administration. She holds the Theodore Edson Porker Foundotion Fellowship.

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD CELLO ENSEMBLE
TANGLEWOOD ON PARADE CHAMBER MUSIC CONCERT
TUESDAY, AUGUST 6, 2013 AT 2:30PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Giacomo Rossini (1792-1868) arr. Moore	**Barber of Seville Overture** (1816)
Gabriel Fauré (1845-1924) arr. Déjardin	**Cantique de Jean Racine** (1865)
Blaise Déjardin	**Aquarela Do Violoncelo**
John Lennon (1940-1980) **Paul McCartney** (b. 1942) arr. Wolfe	**Cello Submarine**
John Philip Sousa (1854-1932) arr. Moore	**Stars and Stripes Forever** (1897)

TANGLEWOOD CELLO ENSEMBLE

GRACE AN
YSKA BENZAKOUN
THERESA BORSODI°
THOMAS CARPENTER
JESSE CHRISTESON
MICHAEL DAHLBERG◊
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ADAM ESBENSEN*
NORMAN FISCHER^
DIANA FLORES
LOUISE GRÉVIN
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MICKEY KATZ*
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SOFIA NOWIK
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CLAYTON VAUGHN
OWEN YOUNG*
MATT ZUCKER

ALEXANDRE BLOCH, CONDUCTOR

*BSO Member
*Retired BSO Member
◊New Fromm Player
^TMC Faculty
°Guest Musician

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
TANGLEWOOD ON PARADE CONCERT
TUESDAY, AUGUST 6, 2013 AT 3:30PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

FRANZ LISZT
(1811-1886)

OPERAS OF RICHARD WAGNER (1813-1883) AND GIUSEPPE VERDI (1813-1901)
IN PIANO ARRANGEMENTS

Wagner–Liszt	**"O du mein holder Abendstern"** from ***Tannhäuser***
Verdi–Liszt	**"Coro di festa e Marcia funebre"** from ***Don Carlos***
	XIAOHUI YANG, PIANO
Wagner–Liszt	**"Am stillen Herd"** from ***Die Meistersinger von Nürnberg***
Verdi–Liszt	**Concert Paraphrase** on ***Rigoletto***
	ALEX PEH, PIANO
Wagner–Liszt	**"Spinnerlied"** from ***Der fliegende Holländer***
Verdi–Liszt	**"Danza sacra e Duetto finale"** from ***Aïda***
	HYUNG-MIN SUH, PIANO
Wagner–Liszt	**"Feierlicher Marsch zum Heiligen Gral"** from ***Parsifal***
Verdi–Liszt	**Concert Paraphrase on "Miserere"** from ***Il Trovatore***
	ANDREW HSU, PIANO

TMC Faculty Member Ignat Solzhenitsyn served as the coach for this concert.

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
TANGLEWOOD ON PARADE CABARET
TUESDAY, AUGUST 6, 2013 AT 5:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Kurt Weill
(1900-1950)

"I'm a Stranger Here Myself" from ***One Touch of Venus***
"Stay Well" from ***Lost in the Stars***

YUNGEE RHIE, SOPRANO
YU GYUNG KIM, PIANO

Erik Satie
(1866-1925)

La diva de l'Empire
Tendrement

STEVEN EDDY, BARITONE
CHRISTINA LALOG, PIANO

Weill

Complainte de la Seine
Je ne t'aime pas

YUNGEE RHIE, SOPRANO
YU GYUNG KIM, PIANO

Satie
Francis Poulenc
(1899-1963)
Satie

L'omnibus automobile
Les chemins de l'amour
C'est ainsi que tu es from ***Métamorphoses***
Allons-y Chochotte

DAVID MENZIES, TENOR
WEI-HAN WU, PIANO

Paul Dessau
(1894-1979)

from ***Tierverse***
Das Schwein
Der Elefant
Der Adler
Das Pferd
Die Kellerassel
"Lied vom achten Elefanten" from ***Der gute Mensch von Sezuan***

CONOR MCDONALD, BARITONE
YU GYUNG KIM, PIANO

Clarice Assad
(b. 1978)

Confessions
Fixation
What Will They Think?
Turn Back the Clock

Laura Strickling, soprano
Christina Lalog, piano

Dessau

Vier Liebeslieder
Als ich nachher von dir ging
Lied einer Liebenden
Sieben Rosen hat der Strauch
Die Liebste gab mir einen Zweig

Conor McDonald, baritone
Yu Gyung Kim, piano

Noël Coward
(1899-1973)

Mrs. Worthington
Any Little Fish
If You Could Only Come With Me
Let's Say Goodbye

Andrew Fuchs, tenor
ChoEun Lee, piano

Benjamin Britten
(1913-1976)

from ***Cabaret Songs***
Calypso
Tell me the truth about love

Steven Eddy, baritone
Christina Lalog, piano

The coaches for this concert include TMC Faculty Members Kayo Iwama (Satie, Britten, Coward, Dessau) and Alan Smith (Assad, Weill, Satie, Poulenc).

Texts and Translations

Weill, "I'm a Stranger Here Myself" from ***One Touch of Venus***

Tell me is love still a popular suggestion,
Or merely an obsolete art?
Forgive me for asking, this simple question,
I'm unfamiliar with his heart,
I am a stranger here myself.

Continues...

Why is it wrong to murmur, "I adore him"
When it's shamefully obvious I do?
Does love embarrass him, or does it bore him?
I'm only waiting for my cue,
I'm a stranger here myself.

I dream of a day, of a gay warm day,
With my face between his hands,
Have I missed the path? Have I gone astray?
I ask and no one understands.

Love me, or leave me,
That seems to be the question;
I don't know the tactics to use.
But if he should offer a personal suggestion,
How could I possibly refuse,
When I'm a stranger here myself?

Please tell me, tell a stranger
By curiosity goaded,
Is there really any danger
That love is now out-moded?
I'm interested especially
In knowing why you waste it;
True romance is so freshly,
With what have you replaced it?
What is your latest foible?
Is Gin Rummy more exquisite?
Is skiing more enjoyable?
For heaven's sake what is it?

I can't believe
That love has lost its glamour,
That passion is really passé?
If gender is just a term in grammar,
How can I ever find my way,
Since I'm a stranger here myself.

How can he ignore my
Available condition?
Why these Victorian views?
You see here before you,
A woman with a mission;
I must discover the key to his ignition.
And then if he should make
A diplomatic proposition,
How could I possibly refuse?
When I'm a stranger here myself?
—Ogden Nash (1902-1971)

Weill, "Stay Well" from ***Lost in the Stars***

If I tell truth to you my love, my own,
Grief is your gift to me grief alone.
Wild passion at midnight
Wild anger at dawn
Yet when you're absent, I weep you're gone.

Stay well,
O keeper of my love,
Go well throughout all your days.
Your star, the luckiest star above,
Your ways, the luckiest ways.
Since unto you my one love is given,
And since with you it will remain.
Though you bring fear at dawn
Despair of even.

Stay well,
Come well to my door again.
—Maxwell Anderson (1888-1959)

Satie, Selected Songs; Translated by Steven Eddy

LA DIVA DE L'EMPIRE

Sous le grand chapeau Greenaway,
Mettant l'éclat d'un sourire,
D'un rire charmant et frais
De baby étonné qui soupire,
Little girl aux yeux veloutés,
C'est la Diva de l'Empire.
C'est la rein' dont s'éprennent
Les gentlemen
Et tous les dandys
De Piccadilly.

Dans un seul "yes" elle mettant de douceur
Que tous les snobs en gilet à coeur,
L'accueillant de hourras frénétiques,
Sur la scène lancent des gerbes de fleurs,
Sans remarquer le rire narquois
De son joli minois.

Sous le grand chapeau Greenaway...etc.

Elle danse presque automatiquement
Et soulève, oh très pudiquement,
Ses jolis dessous de fanfreluches,
De ses jambes montrant le frétillement.
C'est à la fois très très innocent
Et très très excitant.

Sous le grand chapeau Greenaway...etc.
—Daminique Bannaud (1864-1943) and Numa Blès (1871-1917)

THE DIVA OF THE EMPIRE

Under the big Greenaway hat,
Putting on her sparking smile,
With a charming and fresh laugh
Of a sighing baby,
Little girl with velvety eyes,
She is the diva of The Empire.*
She is the queen they all admire,
The gentlemen
And all of the dandies
Of Piccadilly.

With just one "yes" said so sweetly,
All of the fancy snobs
Welcome her with frenzied cheers,
Tossing bouquets onto the stage,
Without noticing the mocking laughter
Of her pretty face.

Under the big Greenaway hat...etc.

She dances almost mechanically
And lifts, oh so very modestly,
Her pretty frilled dress,
Revealing her wriggling legs.
This is both very, very innocent
And very, very exciting.

Under the big Greenaway hat...etc.

**The Empire Theatre of Varieties, Leicester Square, Landon.*

TENDREMENT	TENDERLY
D'un amour tendre et pur afin qu'il vous souvienne, Voici mon coeur, mon coeur tremblant, Mon pauvre coeur d'enfant Et voici, pâle fleur que vous fites éclore, Mon âme qui ce meurt de vous Et de vos yeux si doux.	With a pure and tender love So that you will remember it, Here is my heart, my trembling heart, My poor, childish heart. And here, pale flower That you made to bloom, Is my soul that dies for you And your sweet eyes.
Mon âme est la chapelle, Où la nuit et le jour Devant votre grâce immortelle, Prie à deux genoux mon fidèle amour.	My soul is the chapel, Where night and day Before your immortal grace My faithful love prays on both knees.
Dans l'ombre et le mystère Chante amoureusement Un douce prière, Païenne si légère, C'est votre nom charmant.	In shadow and mystery Sings lovingly A sweet prayer, So lightly pagan, It's your lovely name.
D'un amour tendre et pur... etc.	Of a tender and pure love...etc.
Des roses sont écloses Au jardin de mon coeur, Ces roses d'amour sont moins roses Que vos adorables lèvres en fleur.	Roses are in bloom In the garden of my heart. These roses of love are not as rosy As your lovely flowered lips.
De vos main si cruelles Et dont je suis jaloux, Effeuilles les plus belles, Vous pouvez les cueillir, le jardin est à vous.	With your cruel hands Of which I am jealous, You strip the leaves of the most beautiful flowers. You may pick them, For the garden is yours.
D'un amour tendre et pur... etc. —*Vincent Hyspa (1865-1938)*	With a tender and pure love...etc.

Weill, Selected Songs; Translated by Yungee Rhie

COMPLAINTE DE LA SEINE	LAMENT OF THE SEINE
Au fond de la Seine il y a de l'or, Des bateaux rouillés, des bijoux, des armes... Au fond de la Seine il y a des morts... Au fond de la Seine il a des larmes... Au fond de la Seine il y a des fleurs; De vase et de boue elles sont nourries... Au fond de la Seine il y a des coeurs Qui souffrirent trop pour vivre la vie.	At the bottom of the Seine there is gold, Rusting boats, jewels, weapons... At the bottom of the Seine there are dead bodies... At the bottom of the Seine there are tears... At the bottom of the Seine there are flowers, With mud and silt they are fed... At the bottom of the Seine there are the hearts That suffered greatly from having lived life.

Continues...

Complainte de la Seine *cont'd*

Et puis des cailloux et des bêtes grises...
L'âme des égouts soufflant des poisons...
Les anneaux jetés par des incomprises,
Des pieds qu'une hélice a coupés du tronc...

Et les fruits maudits des ventres stériles,
Laits blancs avortés que nul n'aima...
Les vomissements de la grand' ville...
Au fond de la Seine il y a cela...

O Seine clémente ou vont les cadavres,
O lit dont les draps sont faits de limon.
Fleuve des déchets sans fanal ni havre,
Chanteuse berçant la morgue, et les ponts.

Accueille le pauvre, accueille la femme
Accueille l'ivrogne, accueille le fou,
Mêle leurs sanglots au bruit de tes larmes
Et porte leur coeur parmi les cailloux...

Au fond de la Seine il a de l'or,
Des bateaux rouillés, des bijoux, des armes...
Au fond de la Seine il y a des morts...

Au fond de la Seine il a des larmes...
—Maurice Magre (1877-1941)

Lament of the Seine *cont'd*

And then the rocks and the gray beasts...
The pipes of the sewers blowing out poisons...
The rings thrown off by unappreciative lovers,
The feet cut off by a propeller from their trunk...

And the cursed fruits of sterile wombs,
The innocent abortions that no one loved...
The vomit of the grand city...
At the bottom of the Seine they are there...

Oh, clement Seine where the corpses go,
Oh, the bed with sheets made of silt,
River of waste without beacon nor haven,
Singing a lullaby to the morgue and the bridges.

Gather the poor one, gather the woman,
Gather the drunkard, gather the crazy one,
Mix their sobs with the sound of your tears,
And carry their hearts among the rocks...

At the bottom of the Seine there is gold,
The rusted boats, the jewels, the weapons...
At the bottom of the Seine there are the dead...
At the bottom of the Seine there are tears...

Je ne t'aime pas

Retire ta main, je ne t'aime pas,
Car tu l'as voulu, tu n'es qu'une amie.
Pour d'autres sont faits le creux de tes bras
Et ton cher baiser, ta tête endormie.

Ne me parle pas, lorsque c'est le soir,
Trop intimement, à voix basse mêm',
Ne me donne pas surtout ton mouchoir:
Il renferme trop le parfum que j'aim'.

Dis-moi tes amours, je ne t'aime pas,
Quelle heure te fut la plus enivrant'.
Je ne t'aime pas...
Et s'il t'aimait bien, ou s'il fut ingrat'...

En me le disant, ne sois pas charmant;
Je ne t'aime pas...

I don't love you

Draw your hand back, I don't love you,
Because you wanted it, you're only a friend.
For others are the fold of your arms
And your dear kiss, your sleeping head.

Don't talk to me when it is evening,
Too intimately, with a low voice,
Above all, don't give me your handkerchief:
It contains too much of the perfume I love.

Tell me your love affairs, I don't love you,
Which hour was the most intoxicating for you
I don't love you...
And if he liked you well, and if he was ungrateful...
When telling me, don't be charming;
I don't love you...

Continues...

Je n'ai pas pleuré, je n'ai pas souffert,
Ce n'était qu'un rêve et qu'une folie.
Il me suffira que tes yeux soient clairs,
Sans regret du soir, ni mélancolie.

Il me suffira de voir ton bonheur,
Il me suffira de voir ton sourir'.
Conte-moi comment il a pris ton coeur
Et même dis-moi ce qu'on ne peut dir'...

Non, tais-toi plutôt... Je suis à genoux...
Le feu s'est éteint, la porte est fermée...
Je ne t'aime pas.
Ne demande rien, je pleure... C'est tout.
Je ne t'aime pas,
Je ne t'aime pas, ô ma bien-aimée!...
Retire ta main, je ne t'aime pas,

Je ne t'aime pas!...
—*Maurice Magre*

I did not cry, I did not suffer,
It was only a dream and a folly;
It'll be enough for me that your eyes are clear,
Without an evening regret or sadness.

It'll be enough to see your happiness,
It'll be enough to see your smile.
Tell me how he took your heart,
And tell me even what you cannot say...

No, be rather silent ... I am on my knees...
The fire went out, the door is closed..
I don't love you.
Don't ask anything, I'm crying... that's all.
I don't love you,
I don't love you, oh my beloved!...
Draw back your hand, I don't love you...

I don't love you!...

Satie & Poulenc, Selected Songs; Translated by David Menzies

L'OMNIBUS AUTOMOBILE

C'était pendant l'horreur du Quatorze Juillet,

Il faisait chaud, très chaud, sur la place Pigalle.
Un gros ballon, sans bruit, gravement ambulait
Par la route céleste unique et nationale.
Il faisait soif, très soif et le petit jet d'eau,

Esclave du destin, montait de bas en haut.

Il était environ neuf heures trente-cinq.
La douce nuit venait de tomber avec grâce
Et le petit jet d'eau pleurait sur le bassin,
Lorsque je vis passer au milieu de la place

Un omnibus automobile, entendez-vous,
Avec de grands yeux verts et rouges de hibou.

L'omnibus était vide et l'écriteau "Complet"
Détachait sur fond bleu ses sept lettres de flamme.
Je suivis au galop le monstre qui passait
En écrasant avec des airs d'hippopotame

Des femmes, des enfants, des chiens et des sergots.
Des députés et des tas d'autres animaux.

THE GAS-POWERED BUS

It was during the horror of the Fourteenth of July,

It was hot, very hot on the Place Pigalle.

A large noiseless ball, solemnly wandered

By the unique and heavenly national road.
It was thirsty, very thirsty and the little fountain,

Slave of destiny, rose up and down.

It was about nine thirty-five.
Sweet night had fallen with grace.
And the little fountain wept in the basin,
When I saw pass through the middle of the square

A bus gas-powered, do you hear?
With large green and red owl eyes.

The bus was empty and the sign "Full"
Stood out in seven flaming letters upon a dark blue background.
I followed at a gallop the monster that passed
Overwhelming with the appearances of a hippopotamus

Women, children, dogs and sergeants.

Deputies and piles of other animals.

Continues...

L'OMNIBUS AUTOMOBILE *CONT'D*

Enfin il s'arrêta place de l'Opéra
Et je vis qu'il était chargé de sacs de plâtre.

Ces sacs, me dit le conducteur, ces sacs sont là
Pour remplacer le voyageur acariatre;
Nous faisons des essais depuis plus de vingt mois
Et ces sacs sont pour nous autant de gens de poids.

Mais pourquoi, dis-je au bon conducteur de l'auto,
Qui venait d'écraser ces piétons anonymes,

Pourquoi des sacs plutôt que ce cher populo?
C'est, me répondit-il, sur un ton de maxime,

C'est, voyez vous, pour éviter des accidents
De personnes qui pourraient bien être dedans.

C'était pendant l'horreur du Quatorze Juillet,

Il faisait chaud, très chaud, sur la place Pigalle.
Un gros ballon, sans bruit, gravement ambulait
Par la route céleste unique et nationale.
Il faisait soif, très soif et le petit jet d'eau,

Prisonnier du destin, montait de bas en haut.
—Vincent Hyspa (1865-1938)

THE GAS-POWERED BUS *CONT'D*

Finally it stopped at the Paris Opera House
And I saw that it was loaded with bags of plaster.
These bags, said the driver, are here

To replace the irritable traveler;
We have carried out tests for more than twenty months
And for us these bags are the same weight as people.

But why, I said to the good driver of the car,

Who came to crush these anonymous pedestrians,
Why these bags rather than a paying populace?
That, he replied, in a lecturing tone,

That, you see, is to avoid accidents
With people who might be inside.

It was during the horror of the Fourteenth of July,
It was hot, very hot on the Place Pigalle.
A large noiseless ball, solemnly wandered
By the unique and heavenly national road.
It was thirsty, very thirsty and the little fountain,
Prisoner of destiny, rose up and down.

Les chemins de l'amour

Les chemins qui vont à la mer
Ont gardé de notre passage
Des fleurs effeuillées et l'écho sous leurs arbres
De nos deux rires clairs.
Hélas des jours de bonheur,
Radieuses joies envolées,
Je vais sans retrouver
Traces dans mon coeur.

Chemins de mon amour
Je vous cherche toujours
Chemins perdus, vous n'êtes plus
Et vos échos sont sourds
Chemins du désespoir,
Chemins du souvenir,
Chemins du premier jour,
Divins chemins d'amour.

Si je dois l'oublier un jour
La vie effaçant toute chose,
Je veux dans mon coeur

qu'un souvenir repose
plus fort que l'autre amour.
Le souvenir du chemin

Ou tremblante et toute éperdue
Un jour j'ai senti sur moi brûler tes mains.

Chemins de mon amour...
—Jean-Marie Anouilh (1910-1987)

The Paths of Love

The paths that go to the sea
Have protected our passage,
The fading flowers and the echo under the trees
Of our two bright laughs.
Alas, the days of happiness
Radiant joys flown,
I go without recovering
The traces in my heart.

Paths of my love
I try to find you always
Lost paths, you don't exist anymore,
And your echoes have been muffled.
Paths of despair,
Paths of memory,
Paths of first love,
Divine pathways of love.

If I must forget one day
The way that life obliterates all things,
I want in my heart that a memory will remain
More strongly than another love.
The memory of a path
Where trembling and completely passionate,
A day I have felt upon me
Your burning hands.

Paths of my love...

C'est ainsi que tu es

Ta chair, d'âme mêlée,
Chevelure emmêlée,
Ton pied courant le temps,
Ton ombre qui s'étend
Et murmure à ma tempe.
Voilà, c'est ton portrait,
Cest ainsi que tu es,

Et je veux te l'écrire
Pour que la nuit venue,
Tu puisses croire et dire,
Que je t'ai bien connu.
—Louise de Vilmorin (1902-1969)

It is thus that you are

Your flesh, mingled with soul,
Your tangled hair,
Your foot pursuing time,
Your shadow which stretches
And whispers close to my temples.
There, that is your portrait,
It is thus that you are,

And I want to write it to you
So that when night comes,
You may well believe and say,
That I knew you well.

Allons-y Chochotte

Lorsque je vis Chochotte,
Ell'me plut carrément;
J'lui dis: "Êt'vous mascotte?"
"Mais monsieur certainement."
"Alors sans plus attendre,
Je veux être votre époux."
Elle répond d'un air tendre:
"Je veux bien être à vous,
Mais pour cela, il vous faudra
Demander ma main à papa."
Allons-y Chochotte, Chochotte...
Allons-y Chochotte, Chochotte allons-y.

Le soir du mariage,
Un'fois rentrés chez nous,
J'prends la fleur de son corsage
Je fourre mon nez partout.
"Alors" me dit ma femme,
"Avant tout écoute-moi
J'vais couronner ta flamme.
Puisque tu m'aim's, prends-moi.
Mais pour cela il te faudra
Ne pas m'chatouiller sous le bras."
Allons-y Chochotte, Chochotte...

V'là qu'au moment d'bien faire,
On entend sur l'boul'vard
Un refrain populaire
Et comme un bruit d'pétards
C'est une sérénade
Que donn't en notre honneur
Un' band' de camarades
Qui travaillent tous en choeur,
S'accompagnant des instruments
En carton, à cordes, à vent.
Allons-y Chochotte, Chochotte...

Le lendemain, Chochotte
Me dit: "Mon p'tit Albert,
J'veux un fils qui dégote
Mozart et Meyerbeer.
Pour en faire un prix de Rome
T'achèteras un phono
Que tu r'mont'ras mon petit homme
Au moment psycholo et l'on march'ra
De ce moment-là,
Comme ton cylindre l'indiquera."
Allons-y Chochotte, Chochotte allons-y...

Come on Sweetie Pie

When I saw Sweetie Pie,
She pleased me completely;
I said to her: "Are you a virgin?"
"But sir certainly."
"So without further ado
I want to be your husband."
She replies with a tender air:
"I sure want to be yours,
But for that, you will need to
Ask my hand from father."
Come on Sweetie Pie, Sweetie Pie
Come on Sweetie Pie, Sweetie Pie let's go.

The night of the wedding,
Once back home,
I snatched the flower off her bodice
I stuck my nose everywhere.
"Now," said my wife,
"First of all listen to me
I'll fulfill your heart's desire.
Because you love me, take me.
But for this you shall
not tickle me under the arm. "
Come on Sweetie Pie, Sweetie Pie let's go...

Just at the moment of making love,
We heard on the boulevard
A popular refrain
And like the sound of firecrackers
It's a serenade
Given in our honor
By a band of comrades
Working in chorus,
Accompanied by instruments
Of cardboard, strings, and winds.
Come on Sweetie Pie, Sweetie Pie let's go...

The next day, Sweetie Pie said:
"My little Albert,
I want a son to dig up
Mozart and Meyerbeer,
To take the Prix de Rome,
You will buy a phonograph.
You will crank it up, my little man,
At the right moment, and we will proceed

in synch with your cylinder"
Come on Sweetie Pie, Sweetie Pie let's go...

Continues...

Neuf mois après, Chochotte
Me rend papa d'un garçon.
"Ah!" s'écrie "Saperlotte!"
La sag'femme :"Que vois-j'donc?"
"Qu'avez-vous donc, Madame ?
Pourquoi crier si haut?"
Lui demanda ma femme.
"N'a-t-il pas tout ce qu'il faut?"
"Oui, mais voilà, on peut lir'là
Sur son p'tit nombril c'refrain-là":
Allons-y Chochotte, Chochotte allons-y...
—D. Durante

Nine months later, Sweetie Pie
Gives Papa a boy.
"Ah!" She screams "Well, I never!"
The midwife: "What do I see here?"
"What have you, ma'am?
Why shout so loud?"
My wife asked her:
"Does he not have everything he needs?"
"Yes, but there you can read
On his little navel this refrain":
Come on Sweetie Pie, Sweetie Pie let's go...

Dessau, Selections from ***Tierverse***
Text by Bertolt Brecht (1898-1956); Translated by Conor McDonald

Das Schwein
Es war einmal ein Schwein,
das hatte nur ein Bein.
Einmal war es in Eil,
da rutschte es auf dem Hinterteil
ins Veilchenbeet hinen:
Es war ein rechtes Schwein.

The pig
There was once a pig
who had only one leg.
Once he was in a hurry
and slipped on his rump
into a violet patch:
he was truly a pig.

Der Elefant
Es war einmal ein Elefant,
der hatte keinen Verstand.
Drum schleppte er einmal auf Befehl
zwanzig Bäume statt zwei
und brach ein Bein dabei.
Ein Dummkopf, meiner Seel!

The elephant
There was once an elephant
who had no sense.
That is why one day, on command,
he dragged twenty trees instead of two,
and so broke a leg.
My soul, what an idiot!

Der Adler
Es war einmal ein Adler,
der hatte viele Tadler,
die machten ihn herunter
und haben ihn verdächtigt,
er könne nicht schwimmen im Teich.
Da versuchte er es sogleich
und ging natürlich unter.
(Der Tadel war berechtigt.)

The eagle
There was once an eagle
who had many critics.
They led him down
and suspected
that he couldn't swim in the pond.
He tried at once to swim,
and naturally went under.
(The critics were validated.)

Das Pferd
Es war einmal ein Pferd,
das war nicht sehr viel wert,
für das Rennen war es zu dumm,
vor den Wagen gespannt, fiel es um,
da wurde es Politiker,
es ist jetzt hochgeehrt.

The horse
There was once a horse
who was not worth very much.
He was too stupid for the races:
harnessed to the cart, he only fell over.
He became a politician,
and is now highly honored.

Die Kellerassel
Es war einmal eine Kellerassel
die geriet in ein Schlamassel,
der Keller, in dem sie asselte,
brach eines schönen Tages ein,
so daß das ganze Haus aus Stein
ihr auf das Köpfchen prasselte.
Sie soll religiös geworden sein.

The woodlouse
There was once a woodlouse
who got into a mess.
One fine day, the cellar in which he loused
began to collapse,
so that the entire stone house
crumbled about his head.
He would do well to become religious.

Dessau, "Lied vom achten Elefanten" from ***Der gute Mensch von Sezuan***
Song of the eighth elephant from ***The Good Person from Szechwan***
Text by Bertolt Brecht; Translated by Conor McDonald

Sieben Elefanten hatte Herr Dschin, und da war dann noch der achte.
Sieben waren wild und der achte war zahm, und der achte war's der sie bewachte.

Mr Chin had seven elephants, but there was also an eighth.
Seven were wild and the eighth, who was tame, was the supervisor.

Trabt Schneller!
Herr Dschin hat einen Wald, der muß for Nacht gerodet sein, und Nacht ist jetzt schon bald!

Work faster!
Mr Chin has a forest that must be cleared by nightfall, and it's nearly here!

Sieben Elefanten rodeten den Wald, und Herr Dschin ritt hoch auf dem achten.
All den Tag Nummer acht stand faul auf der Wacht und sah zu, was sie hinter sich brachten.

Seven elephants cleared the forest, and Mr Chin rode high on the eighth.
All day long number eight stood lazily at watch, and observed the others at work.

Grabt schneller!
Herr Dschin hat einen Wald, der muß for Nacht gerodet sein, und Nacht ist jetzt schon bald!

Dig faster!
Mr Chin has a forest that must be cleared by nightfall, and it's nearly here!

Sieben Elefanten wollten nicht mehr, hatten statt das Bäumeabschlachten.
Herr Dschin war nervös auf die sieben war er bös, und gab ein Schaff Reis dem achten.

Seven elephants didn't want to work anymore, and instead ruined the trees.
Mr Chin was vexed with these seven, and gave the eighth a bucket of rice.

Was soll das?
Herr Dschin hat einen Wald, der muß for Nacht gerodet sein, und Nacht ist jetzt schon bald!

What is this?
Mr Chin has a forest that must be cleared by nightfall, and it's nearly here!

Sieben Elefanten hatten keinen Zahn, seinen Zahen hatte nur noch der achte.
Und Nummer acht war vorhanden schlug die sieben zuschanden, und Herr Dschin stand dahinten und lachte

Seven elephants had no tusks, only the eighth still had his.
Number eight beat and battered the seven, and Mr Chin stood back and laughed.

Grabt weiter!
Herr Dschin hat einen Wald, der muß for Nacht gerodet sein, und Nacht ist jetzt schon bald!

Dig further!
Mr Chin has a forest that must be cleared by nightfall, and it's nearly here!

Assad, *Confessions*

Fixation

I cannot decide if I want cake or pie, I guess I'll just have both.
And then I will need to have something with lots of salt.
Oh, these cravings of mine taunt me, making my mind possessed!
There are so many sinful things to eat!

There is nothing I crave more than my ice cream.
Coffee-flavored, nuts, pistachio are always in my dreams.
Even when it's cold out sorbet's not a chore.
I don't care how full I get, there's always room for more.
Until that feeling of guilt infects my peace.
Then my strenuous exercise will drastically increase.
Aerobics, yoga, and machines, I assume,
will surely eliminate the endless pints I have consumed!

I will skip a day of work for homemade cake or pie.
Devil's food or flakey apple go from stove to mouth.
Sweets are meant to share but I don't ever care.
At my local bakery I have my own affair.
Never fully satisfied I always go for more.
But then I hear that nagging voice I totally deplore.
I try to block it out but it's so hard to do
when the proof of all your crimes are all in front of you.

Ah, I feel so melancholy.
My cravings run my life.
Such seductive treats that I cannot resist!

Do you know how it feels to eat so much ice cream?
Of course the flavor I can't find is the one I need!
No matter how late at night I'll search for you, my love.
I don't care how full I get there's always room for more.
Aerobics, yoga, and machines, I assume,
will surely eliminate the endless pints I have consumed!
Endless pints, endless flavors,
of endless ice cream I have consumed!
—A. McLauchlan (b. 1977)

What Will They Think?

What will they think if I say the wrong thing?
What will they think if I'm laughing too loud and don't know?
Oh, how I wish I didn't care so.
What will they think?
I always wonder.
What will they think if I am wearing the wrong dress,
if I arrive at the wrong time,
if I am not in the right place,
or if I shouldn't go at all.
I look at myself and say, "What will they think?"

Continues...

What Will They Think? *CONT'D*

Oh, how I wish I could be someone else.
Somebody nothing like me.
A someone with a gleam in their eye.
When she walks in the room everyone sighs.
Sometimes I think if I was not afraid
then I would have a chance.

In my head my lipstick is read,
laugh too loud and never care.
I wear feathers in my hair.
In my head I have a king-sized bed,
kiss men on the sly in the blink of an eye.
In my head I am high-spirited.
I speak my mind, won't tow the line,
my heels are high, I can kiss the sky.

But I wake up and wonder, "What will they think?"
I wake up and, ah...
What will they think if I say the wrong thing?
What will they think if I'm laughing too loud and don't know?
Oh, how I wish I didn't care so.
Sometimes I think if I was not afraid then I could have a chance.
Then I would just not care, "What will they think?"
—Text by N. Major

Turn Back the Clock

I cannot believe my eyes. Is this some sort of joke?
Perhaps I'm in the twilight zone, perhaps my mirror broke.
This isn't me, this cannot be the girl I'm looking at.
I'm ultra thin, I'm bones and skin – is that a lump of fat?

Wasn't it just yesterday – my calendar replete
with guys who plead on bended knee for us to simply meet?
But now I spend my nights at home, repress my appetite.
I starve myself, wake up alone, and still have cellulite.

Hide our imperfections trying to fit in.
Why can't we accept it?
Ladies we will never win.

I'd like to have a chat with Eve to tell her once or twice
of all the women since her time and how we've paid the price.
If only she had known back then what history would reveal.
I'm sure she would have fought for us and struck a better deal!

No matter how we women try to make ourselves look great.
Admitting while we start to cry, "I'll never get a date!"
So then my dear it's crystal clear it's simply understood:
Society says, "Turn back the clock," as if we really could!

Hide our imperfections trying to fit in.
Why can't we accept it?
Ladies we will never win.
—Text by C. Maxymuk (b. 1956)

Dessau, *Vier Liebeslieder;* Text by Bertolt Brecht; Translated by Conor McDonald

Als ich nachher von dir ging
Als ich nachher von dir ging
an dem großen Heute,
sah ich, wie ich sehn anfing,
lauter, lustige Leute.
Und seit jener abendstund,
weißt schon, die ich meine,
hab ich einen schönern Mund
und geschicktere Beine.
Grüner ist, seit ich so fühl,
Baum und Strauch und Wiese,
und das Wasser schöner kühl,
wenn ich's auf mich gieße.

After I left you
After I left you
on that great day,
I began to see
louder, happier people.
Since that evening,
I know already, I mean to say,
that I have a finer mouth
and more skillful legs.
Since I began to feel this way
trees, bushes, and meadows are greener,
and water is more beautifully cool
when I pour it over myself.

Lied einer Liebenden
Wenn du mich lustig machst,
dann denk ich manchmal:
Jetzt könnt ich sterben,
dann war ich glücklich bis an mein End.
Wenn du dann alt bist,
un du an mich denkst,
seh ich wie heut aus,
und hast ein Liebchen das ist noch jung.

Song of a Lover
When you make me cheerful,
I sometimes think to myself:
"I could die now,
and I would be happy with my fate."
When you are old
and you think of me,
see me as I am today,
and you will yet have a young lover.

Sieben Rosen hat der Strauch
Sieben Rosen hat der Strauch,
sechs gehör'n dem Wind,
aber eine bleibt, daß auch ich noch find.
Sieben Male ruf ich dich,
sechsmal bleibe fort,
doch beim siebten Mal versprich,
komme auf ein Wort.

The bush has seven roses
The bush has seven roses:
six belong to the wind,
but one remains, which I have found.
Seven times I call out for you:
six times you remain silent,
but with the promise of the seventh,
comes a single word.

Die Liebste gab mir einen Zweig
Die Liebste gab mir einen Zweig
mit gelbem Laub daran.
Das Jahr, es geht zu Ende,
die Liebe fängt erst an.

My love gave me a branch
My love gave me a branch
with golden leaves.
The year may be coming to an end,
but love is only just beginning.

Coward, Selected Songs; Text by Noël Coward

MRS. WORTHINGTON

Don't put your daughter on the stage, Mrs. Worthington,
Don't put your daughter on the stage.
The profession is overcrowded and the struggle's pretty tough,
And admitting the fact she's burning to act,
That isn't quite enough.
She has nice hands, to give the wretched girl her due,
But don't you think her bust is too developed for her age?
I repeat, Mrs. Worthington,
Sweet, Mrs. Worthington,
Don't put your daughter on the stage.

Regarding yours, dear Mrs. Worthington,
Of Wednesday the twenty-third,
Although your baby may be keen on a stage career,
How can I make it clear that this is not a good idea?
For her to hope, dear Mrs. Worthington,
Is on the face of it absurd.
Her personality is not in reality
Inviting enough, exciting enough
For this particular sphere.

Don't put your daughter on the stage, Mrs. Worthington,
Don't put your daughter on the stage.
She's a bit of an ugly duckling, you must honestly confess,
And the width of her seat would surely defeat her chances of success.
It's a loud voice, and though it's not exactly flat
She'll need a little more than that to earn a living wage.
On my knees, Mrs. Worthington,
Please, Mrs. Worthington,
Don't put your daughter on the stage.

Don't put your daughter on the stage, Mrs. Worthington,
Don't put your daughter on the stage.
Though they said at the school of acting she was lovely as Peer Gynt,
I'm afraid on the whole, an ingénue role would emphasize her squint.
She's a big girl, and though her teeth are fairly good,
She's not the type I ever would be eager to engage.
No more buts, Mrs. Worthington,
Nuts! Mrs. Worthington,
Don't put your daughter on the stage.

Don't put your daughter on the stage, Mrs. Worthington,
Don't put your daughter on the stage.
One look at her bandy legs would prove she hasn't got a chance,
In addition to which the son of a bitch can neither sing nor dance.
She's a vile girl and uglier than mortal sin,
One look at her has put me in a tearing, bloody rage.
That sufficed, Mrs. Worthington,
Christ! Mrs. Worthington,
Don't put your daughter on the stage!

Any Little Fish

I've fallen in love with you,
I'm taking it badly;
Freezing, burning, tossing, turning,
Never know when to laugh or cry.
Just look what our dumb friends do,
They welcome it gladly.
Passion in a dromedary doesn't go so deep,
Camels when they're mating never sob themselves to sleep,
Buffalos can revel in it, so can any sheep;
Why can't I?

Any little fish can swim,
Any little bird can fly,
Any little dog and any little cat
Can have a bit of this
And just a bit of that.
Any little horse can neigh,
Any little cow can moo,
But I can't do anything at all
But just love you.

Any little cock can crow,
Any little fox can run,
Any little crab on any little shore
Can have a little dab
And then a little more.
Any little owl can hoot,
Any little dove can coo,
But I can't do anything at all
But just love you.

You've pulled me across the brink,
You've chained me and bound me,
No escape now, buy the crêpe now,
When is the fun'ral going to be?
Whenever I stop to think,
See nature all 'round me,
Then I see how stupidly monogamous I am,
A lion, in the circumstances, wouldn't give a damn,
For if there was no lioness he'd lie down with a lamb;
Why can't I?

Any little bug can bite,
Any little bee can buzz,
Any little snail on any little oak
Can feel a little frail
And have a little joke.
Any little frog can jump
Like any little kangaroo,
But I can't do anything at all
But just love you.

Continues...

Any Little Fish

Any little duck can quack,
Any little worm can crawl,
Any little mole can frolic in the sun
And make a little hole
And have a lot of fun.
Any little snake can hiss
In any little local zoo,
But I can't do anything at all
But just love you.

If You Could Only Come With Me

Though there may be beauty in this land of yours,
Skies are very often dull and grey.
If I could but take that little hand of yours
Just to lead you secretly away.

We would watch the Danube as it gently flows
Like a silver ribbon winding free.
Even as I speak of it my longing grows
Once again my own dear land to see.

If you could only come with me.

Let's Say Goodbye

Now we've embarked on this love affair,
Don't let's destroy it with tears.
Once we begin to let sentiment in
Happiness disappears.
Reason may sleep for a moment in spring,
But please let us keep this a casual thing,
Something that's sweet to remember through the years.

Let our affair be a gay thing,
And when these hours have flown,
Then, without forgetting
Happiness that has passed,
There'll be no regretting
Fun that didn't quite last.
Let's look on love as a play thing,
All these sweet moments we've known
Mustn't be degraded
When the thrill of them has faded,
Let's say "Goodbye" and leave it alone.

Britten, Selections from ***Cabaret Songs;*** Text by W. H. Auden (1907-1973)

CALYPSO

Driver, drive faster and make a good run
Down the Springfield Line under the shining sun.

Fly like an aeroplane, don't pull up short
'Til you brake for the Grand Central Station, New York.

For there in the middle of that waiting-hall
Should be standing the one that I love best of all.

If he's not there to meet me when I get to town
I'll stand on the pavement with tears rolling down.

For he is the one that I love to look on,
The acme of kindness and perfection.

He presses my hand and he says he loves me,
Which I find an admirable peculiarity.

The woods are bright green on both sides of the line,
The trees have their loves though they're different from mine.

But the poor fat old banker in the sun-parlour car
Has no one to love him except his cigar.

If I were the Head of the Church or the State,
I'd powder my nose and just tell them to wait.

For love's more important and powerful than
Even a priest or a politician.

TELL ME THE TRUTH ABOUT LOVE

Some say that love's a little boy,
And some say it's a bird,
Some say it makes the world go around,
And some say that's absurd,
But when I asked the man next-door,
Who looked as if he knew,
His wife grew very cross indeed,
And said it wouldn't do.

Does it look like a pair of pyjamas,
Or the ham in a temperance hotel?
Does its odour remind one of llamas,
Or has it a comforting smell?
Is it prickly to touch as a hedge is,
Or soft as eiderdown fluff?
Is it sharp or quite smooth at the edges?
O tell me the truth about love.

Continues...

TELL ME THE TRUTH ABOUT LOVE *CONT'D*

I looked inside the summer-house;
It wasn't ever there;
I tried the Thames at Maidenhead,
And Brighton's bracing air.
I don't know what the blackbird sang,
Or what the roses said;
But it wasn't in the chicken-run,
Or underneath the bed.

Can it pull extraordinary faces?
Is it usually sick on a swing?
Does it spend all its time at the races,
Or fiddling with pieces of string?
Has it views of its own about money?
Does it think Patriotism enough?
Are its stories vulgar but funny?
O tell me the truth about love.

Your feelings when you've found it
I am told you can't forget
I've sought it since I was a child
But haven't found it yet.
I'm getting on thirty-seven
And still I do not know
What kind of creature it can be
That bothers people so.

When it comes, will it come without warning
Just as I'm picking my nose?
Will it knock on my door in the morning,
Or tread in the bus on my toes?
Will it come like a change in the weather?
Will its greeting be courteous or rough?
Will it alter my life altogether?
O tell me the truth about love.

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood

TANGLEWOOD ON PARADE

AUGUST 6, 2013

Tanglewood on Parade

Tuesday, August 6, 2013

2:00-2:30	Fanfares at Main Gate (BUTI)
2:00	Instrument Playground (Tent Club, until 4 p.m.)
2:30	TMC Cello Ensemble (Seiji Ozawa Hall)
2:30-3:30	BUTI Chamber Music (Chamber Music Hall)
3:00	Free Tours of Tanglewood (courtesy Boston Symphony Association of Volunteers; departing from the Visitor Center, until 6:00 p.m.)
3:15-3:45	The Strolling Magic of Steve Charette (Lawn)
3:30	TMC Piano Concert–Piano Transcriptions by Liszt of Verdi and Wagner (Seiji Ozawa Hall)
4:00	BUTI Orchestra & Chorus (Shed)
4-4:45	The Magic of Steve Charette (Manor House Lawn)
5:00	TMC Vocal Concert–Cabaret Songs (Seiji Ozawa Hall)
5:15-5:45	The Strolling Magic of Steve Charette (Lawn)
5:30	Frame (Bonnie Bewick and Ken Bewick), with friends (Manor House Lawn)
8:00	Fanfares from Shed Stage (TMC Fellows)
8:30	Gala Concert (Shed)

TMC = Tanglewood Music Center
BUTI = Boston University Tanglewood Institute

Back to Life Chair Massage throughout the day (Lawn near Visitor Center)
Face Painting by Bria throughout the day (Lawn near Glass House)

The BOSTON UNIVERSITY TANGLEWOOD INSTITUTE, established in 1965, provides aspiring young high-school age musicians a unique educational opportunity offered at Tanglewood by Boston University's College of Fine Arts. For more information, please call (413) 637-1430 or (617) 353-3386, or visit bu.edu/tanglewood.

Kevin Toler

Welcome

Welcome to Tanglewood on Parade, our annual celebration of the unique confluence of art, nature, education, and sheer enjoyment that makes this place special. TOP is an occasion for all of us—the BSO and the Boston Pops, the Tanglewood Music Center, and the Boston University Tanglewood Institute—to join together for an exceptional day of music-making.

TOP is also special in being a benefit for the Tanglewood Music Center. It was the dream of Serge Koussevitzky, realized in 1940, to create a center for advanced musical study at the BSO's summer home, for teaching, learning, and music-making at the highest possible level. And though built on ideals, the TMC is nevertheless a gloriously *real* place, deriving its reality from a truly fortunate gathering of elements—the daily interaction with the life of a great orchestra; the opportunity for the TMC Fellows to work and socialize with some of the world's greatest performing and teaching artists, including not only members of the BSO but visiting musicians and a distinguished faculty of composers; the beauty of the landscape, against which all of this happens; and you, our appreciative and loyal audience, whose presence not only inspires and supports us, but provides a reality check for all we try to accomplish.

Serge Koussevitzky

The TMC has had a remarkable history. As we look forward to the TMC's 75th Anniversary Year in 2015, its alumni continue to perform on the world's stages as soloists and ensemble musicians, to form the core of many of the world's orchestras and opera companies, to conduct those orchestras and opera companies, to write music that they play—and then themselves become the next generation of great teaching artists. To help support all this, Tanglewood on Parade brings in funding that, added to the donations of many generous individuals, makes it possible for all of those participating in the TMC's programs to attend for free; the costs of room, board, and tuition are covered by full Fellowships.

Each summer, the TMC's offerings range from a vast array of chamber music and vocal concerts, to full orchestra concerts under the batons of major conductors, to its vocal program anchored by Phyllis Curtin's celebrated Master Classes. Highlights of this season include the United States premiere of George Benjamin's already acclaimed 2012 opera *Written on Skin* as part of the 2013 Festival of Contemporary Music; and the annual collaboration between the Tanglewood Music Center and Mark Morris Dance Group, this year represented by last week's unique double bill of Britten's *Curlew River* and Purcell's *Dido and Aeneas.*

All of this is made possible by your support of Tanglewood and the TMC. We thank you so much, and wish all of you a very special and happy Tanglewood on Parade!

Mark Volpe,
Managing Director,
Boston Symphony Orchestra

Ellen Highstein
Director,
Tanglewood Music Center

Gala Concert

Tuesday, August 6, at 8:30pm
THE GREGORY E. BULGER FOUNDATION CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA

STÉPHANE DENÈVE, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors

BOSTON CELLO QUARTET
BLAISE DÉJARDIN
ADAM ESBENSEN
MIHAIL JOJATU
ALEXANDRE LECARME

BORODIN — Polovetsian Dances from *Prince Igor*
TMC ORCHESTRA,
CHARLES DUTOIT conducting

GERSHWIN — *An American in Paris*
BOSTON SYMPHONY ORCHESTRA,
STÉPHANE DENÈVE conducting

INTERMISSION

WILLIAMS — *The Cowboys* Overture
BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

BERNSTEIN — Love Theme and Finale from *On the Waterfront*
BOSTON POPS ORCHESTRA,
KEITH LOCKHART, conductor

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

arr. CHRIS WALDEN — Concertino on Bond Themes, *License to Trill*
(world premiere given by Keith Lockhart, the Boston Pops Orchestra, and the Boston Cello Quartet at Symphony Hall on May 23, 2013)

BOSTON POPS ORCHESTRA,
KEITH LOCKHART, conductor
BOSTON CELLO QUARTET

TCHAIKOVSKY — *1812* Overture

TMC ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

Heinz Weissenstein, Whitestone Photo

Seiji Ozawa and Arthur Fiedler entering Tanglewood by train in August 1975 for Tanglewood on Parade

Artists for Tonight's Gala Concert

KEITH LOCKHART is Conductor of the Boston Pops Orchestra.

JOHN WILLIAMS is Conductor Laureate of the Boston Pops Orchestra.

CHARLES DUTOIT, conductor laureate of the Philadelphia Orchestra and artistic director and principal conductor of London's Royal Philharmonic Orchestra, made his BSO debut in 1981 and has returned frequently since then to Symphony Hall and Tanglewood.

STÉPHANE DENÈVE, chief conductor of the Stuttgart Radio Symphony Orchestra, is a welcome guest conductor of both the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra.

Founded in 2010 by four cellists of the Boston Symphony Orchestra—Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme, who rotate in the role of leader for the pieces they perform—the BOSTON CELLO QUARTET now captivates classical and rock audiences alike.

The Gregory E. Bulger Foundation Concert
Tuesday, August 6, 2013

BSO Great Benefactor Gregory Bulger has been a subscriber to the Boston Symphony Orchestra for thirty-nine years and has been a Tanglewood patron since the late 1970s. He currently serves as an Overseer of the orchestra and as a member of several board committees. Mr. Bulger has also held leadership positions at other Boston-based non-profit organizations, such as Opera Boston and Project STEP. He was instrumental in the opening of the new performing arts center that bears his name at Boston College High School, his alma mater, and is co-chair of the School's 150th Anniversary Committee. This milestone will be marked by a celebratory program at Symphony Hall on October 20, 2013.

The Gregory E. Bulger Foundation was founded in 2002, and is very pleased once again to underwrite Tanglewood on Parade, for the fourth year in a row. This unique concert, which brings together the Boston Symphony, Boston Pops, and Tanglewood Music Center orchestras, is not just one of the highlights of the Tanglewood season, but the only occasion when these three ensembles active at Tanglewood share the stage during a single concert. In addition to underwriting this performance, the Gregory E. Bulger Foundation has supported the Tanglewood Forever Capital Fund and the BSO's comprehensive campaign, among other BSO initiatives. In previous years, the Foundation has underwritten fourteen BSO and Tanglewood Music Center concerts, including the world premiere of Osvaldo Golijov's opera *Ainadamar* at Tanglewood (which was given its Boston premiere by Opera Boston); the return of the late Colin Davis to the BSO podium after an absence of nearly twenty years; and concert performances under James Levine of Schoenberg's *Moses und Aron* and the double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*. The Foundation is also the major underwriter of the live Sunday broadcasts of the BSO from Tanglewood produced by WGBH and carried by many PBS stations throughout New England and eastern New York. Providing support to performing arts organizations in the greater Boston area is the major goal of the Foundation.

Mr. Bulger was formerly the chief executive officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest independent preferred provider organization in New England. Mr. Bulger resides in Dover, MA.

BSO Archives

Serge Koussevitzky conducting at Tanglewood

Tanglewood on Parade

Tanglewood on Parade is an annual all-day musical event that offers thousands of concertgoers the opportunity to experience what Tanglewood stands for as a center of music-making that draws audiences from around the world. The Tanglewood on Parade tradition began more than seventy years ago under the auspices of the legendary Serge Koussevitzky, who was conductor of the Boston Symphony Orchestra from 1925 to 1949, founded the Tanglewood Music Center—the BSO's summer academy for advanced young musicians—in 1940, and decided that year to stage an "Allied Relief Fund Benefit" to assist Britain and France. By 1950, Tanglewood on Parade had become an established daylong event, attracting not only famous musicians and conductors, but even such notables as former first lady Eleanor Roosevelt, who appeared with Koussevitzky and the BSO in 1950 as narrator for Prokofiev's *Peter and the Wolf*. Today, Tanglewood on Parade attracts more than 10,000 people annually to hear the Boston Symphony Orchestra, the Boston Pops Orchestra, the Tanglewood Music Center Orchestra, the Boston University Tanglewood Institute Orchestra and Chorus, and a variety of smaller ensembles, all representing, in the space of just a single day, some of the best talent that Tanglewood has to offer.

Notes on the Program

Tonight's gala concert opens with music by one of Russia's "Mighty Handful," the group of nationalist composers from the late nineteenth century who drew from folk music to create a distinct Russian sound. ALEXANDER BORODIN (1833-1887) was particularly drawn to Russia's Asian heritage, and his *Polovetsian Dances* are inspired by music of the nomadic Asian Polovetsi tribe. The *Dances* close Act II of his opera *Prince Igor*, when the title character's captor, Polovetsian Khan Kontchak, takes pity upon his prisoner and calls upon his slaves to entertain him. The dazzling display of Eastern tunes and rhythms builds in intensity and speed; this energetic whirlwind also features notable solos by clarinet, oboe, and English horn. Though Borodin died before completing his opera, he rushed to have the *Dances* ready for a St. Petersburg premiere in 1879, and they have remained a popular and captivating orchestral suite on their own ever since.

GEORGE GERSHWIN's *An American in Paris* also conjures up dance imagery: for many, the music is inseparable from visions of Gene Kelly dancing his way through the close of the 1951 film of the same name. Gershwin (1898-1937) composed his symphonic tone poem more than twenty years earlier, however; it was premiered on December 13, 1928, in Carnegie Hall. His inspiration came from his time spent earlier that year in Paris, where he went initially to study with Nadia Boulanger at Maurice Ravel's suggestion, and where a number of American expatriate artists made their home. He wrote in the original program note: "My purpose here is to portray the impression of an American visitor to Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." The vibe of this bustling city is captured by the quickly moving array of sounds, including even the honking car horns of Parisian traffic. At one point, the music moves into the blues: the American is experiencing a bout of homesickness, but he is soon swept up again in the energetic Parisian world that surrounds him.

And now from Paris to the American frontier: the galloping *Cowboys* Overture of Boston Pops Laureate Conductor JOHN WILLIAMS (b.1932) brings to mind horse-

back riding and cattle roping in the wide open spaces of the West. Among the earliest of his great many, hugely popular works for film is his score to *The Cowboys*, the 1972 Western directed by Mark Rydell in which John Wayne—"Hollywood's quintessential cowboy," according to Williams—plays an aging cattle rancher who is forced to bring along eleven youngsters on a cattle drive. Upon hearing the score, André Previn urged Williams to adapt it to a concert overture; he finally did so in 1980 and premiered it with the Boston Pops, in his first season as Pops Conductor. The rousing themes and propulsive rhythmic ostinato contain elements reminiscent of Copland's American landscape, but the overture's sparkle and the tenderness of its string themes are pure Williams.

Leonard Bernstein, Aaron Copland, and Serge Koussevitzky at Tanglewood in the late 1940s (BSO Archives/photo by Ruth Orkin)

The concert continues with another work connected to film. "Hollywood is exactly as I expected it, only worse," wrote **LEONARD BERNSTEIN** to Aaron Copland while working on his score for *On the Waterfront*, the 1954 Elia Kazan film in which Marlon Brando stars as a longshoreman who defies union corruption on the New York docks. Bernstein (1918-1990) was so negatively affected by Hollywood's ruthless editing to his music that he never again composed for film. However, to preserve the artistic integrity of his score, he adapted from it a twenty-minute symphonic suite in six movements, which captures all the violence and fragility of the movie while standing on its own as a compelling orchestral work. It was premiered at Tanglewood on August 11, 1955, with the composer conducting the Boston Symphony Orchestra as part of that year's Tanglewood on Parade festivities. In the two excerpts performed tonight, the Love Theme's tender melody, which grows from flute and harp, is juxtaposed against the Finale's development of the horn theme that runs throughout the suite.

In keeping with Tanglewood on Parade tradition, the gala concert ends with the rousing *1812* Overture of **PYOTR ILYICH TCHAIKOVSKY** (1840-1893). Written to commemorate Russian victory against Napoleon, it was premiered at the 1882 Moscow Exhibition. Among its abundance of themes, the fragments of *La Marseillaise* give way to Russian folk music and the anthem *God Save the Tsar*, displaying its patriotic purpose. Although Tchaikovsky complained that he was "not a conductor of festival pieces," its triumphant conclusion, featuring a spectacular display of bells and cannon fire, remains a favorite and familiar marker of celebration to this day.

—Pamela Feo

Pamela Feo, the 2013 Tanglewood Music Center Publications Fellow, is a Boston-based musicologist who works in arts administration. She holds the TMC's Theodore Edson Parker Foundation Fellowship this summer.

Fellows of the 2013 Tanglewood Music Center

Violin

Sarah Hamilton Atwood, East Dummerston, VT
Robert J. and Jane B. Mayer Fellowship

Samantha Bennett, Ames, IA
Dr. Marshall N. Fulton Memorial Fellowship/ Richman/Auerbach Family Fellowship

Kelsey Blumenthal, Cape Elizabeth, ME
Fitzpatrick Family Fellowship

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Camilla Berretta, Perugia, Italy
Leo L. Beranek Fellowship/Lucy Lowell Fellowship

Sekyeong Cheon, Jeju, Korea
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Daniel Stone, Chicago, IL
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Rainey Weber, Houston, TX
Claire and Millard Pryor Fellowship

Danielle Wiebe, Calgary, AB, Canada
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Cello

Grace An, Villa Park, CA
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Yska Benzakoun, Paris, France
Ruth S. Morse Fellowship

Thomas Carpenter, Charlottesville, VA
Fassino Family Fellowship

Jesse Christeson, Daytona Beach, FL
Arlene and Donald Shapiro Fellowship/Dan and Gloria Schusterman Fellowship
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Saville Ryan and Omar Del Carlo Fellowship
Louise Grèvin, Toulouse, France
Steve and Nan Kay Fellowship
Dahae Kim, New City, NY
Stephen and Dorothy Weber Fellowship
Young Sook Lee, Daejeon, Korea
Starr Foundation Fellowship
Francesca McNeeley, Port-au-Prince, Haiti
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Clare Monfredo, Seal Harbor, ME
Marion Callanan Memorial Fellowship/Sagner Family Fellowship
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Patricia Ryan, San Diego, CA
Luke B. Hancock Foundation Fellowship
Clayton Vaughn, Meridian, MS
James and Caroline Taylor Fellowship
Matt Zucker, Cleveland, OH
Fassino Family Fellowship

Double Bass
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Jacques Kohn Fellowship/Mr. and Mrs. David B. Arnold, Jr. Fellowship
Zac A. Camhi, Indianapolis, IN
Kitte Sporn Fellowship
Paul Cannon, Olympia, WA
Jan Brett and Joe Hearne Fellowship
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Ronald and Karen Rettner Fellowship
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Adrian Sanborn, Palo Alto, CA
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Omar Del Carlo Fellowship
John Diodati, Andover, MA
Evelyn and Ron Shapiro Fellowship
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Bass Clarinet
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Bassoon
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Linda J.L. Becker Fellowship
Joseph Peterson, Bothell, WA
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Bass Trombone
David Hagee, Cincinnati, OH
William F. and Juliana W. Thompson Fellowship

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Juliet Esselborn Geier Memorial Fellowship

Harp
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Annabelle Taubl, Derry, NH
Andrea and Kenan Sahin Fellowship/Kathleen Hall Banks Fellowship

Percussion
Jeffrey DeRoche, Skokie, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship
Joseph Kelly, Asbury, NJ
Albert L. and Elizabeth P. Nickerson Fellowship
Andres Pichardo-Rosenthal, Santa Monica, CA
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Avedis Zildjian Fellowship, in honor of Vic Firth/ Helene R. and Norman L. Cahners Fellowship
Nicholas Taylor, Racine, WI
Pokross/Curhan/Wasserman Fellowship
Scott Verduin, Granger, IN
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Piano (Instrumental)
Andrew Hsu, Fremont, CA
Catherine and Paul Buttenwieser Fellowship/ Nat Cole Memorial Fellowship
Alex Peh, New York, NY
Peggy Rockefeller Memorial Fellowship
Hyung-Min Suh, Seoul, South Korea
Marie Gillet Fellowship
Xiaohui Yang, Chaoyang, China
Billy Joel Keyboard Fellowship

Piano (Vocal)
Bretton Brown, Murray, KY
Wilhelmina C. Sandwen Memorial Fellowship
Yu Gyung Kim, Anyang, South Korea
Paul Jacobs Memorial Fellowship
Christina Lalog, Palm Coast, FL
Adele and John Gray Memorial Fellowship/Felicia Montealegre Bernstein Fellowship
ChoEun Lee, Ulsan, Korea
Leonard Bernstein Fellowship
Jessica Rucinski, Newton, MA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Wei-Han Wu, Kaohsiung, Taiwan
Mr. and Mrs. Joseph L. Cohen Fellowship

Soprano
Jessica Aszodi, Melbourne, Victoria, Australia
Cynthia L. Spark Scholarship/Daniel and Shirlee Cohen Freed Fellowship
Kristina Bachrach, Holliston, MA
Naomi and Philip Kruvant Family Fellowship
Marie Marquis, Fulton, MS
Athena and James Garivaltis Fellowship
Yungee Rhie, Jinju, South Korea
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Lauren Snouffer, Austin, TX
Stanley Chapple Fellowship
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Valerie and Allen Hyman Family Fellowship

Mezzo-Soprano
Tammy Coil, Denver, CO
Eunice Alberts and Adelle Alberts Vocal Studies Fellowship
Samantha Malk, Johannesburg, South Africa
Everett and Margery Jassy Fellowship/Anonymous Fellowship
Katherine Maysek, Boxford, MA
Eugene Cook Scholarship/KMD Foundation Fellowship
Reilly Nelson, Sault Ste. Marie, ON, Canada
Morningstar Family Fellowship/Stephen and Persis Morris Fellowship

Countertenor
Augustine Mercante, Wilmington, DE
Thelma Fisher Fellowship
Daniel Moody, Cincinnati, OH
Mary H. Smith Scholarship/Pearl and Alvin Schottenfeld Fellowship

Tenor
Isaiah Bell, Fort St. John, BC, Canada
Lia and William Poorvu Fellowship
Andrew Fuchs, Kansas City, MO
Ushers/Programmers Harry Stedman Vocal Fellowship
Jeffrey ML Hill, Fruitvale, BC, Canada
Bernice and Lizbeth Krupp Fellowship/Leah Jansizian Memorial Scholarship
David Menzies, Shoal Lake, MB, Canada
Daphne Brooks Prout Fellowship

Baritone
Steven Eddy, Laurel, MD
Dr. Raymond and Hannah H. Schneider Fellowship/Kandell Family Fellowship
Conor McDonald, Minneapolis, MN
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Edward Nelson, Los Angeles, CA
William Randolph Hearst Foundation Fellowship
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Alexandre Bloch, Paris, France
Edward H. and Joyce Linde Fellowship
Stilian Kirov, Sofia, Bulgaria
Seiji Ozawa Fellowship
Ciarán McAuley, Dublin, Ireland
Evelyn and Phil Spitalny Fellowship/Maurice Abravanel Scholarship

Composition
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Elliott Carter Memorial Composer Fellowship
Yie-Eun Chun, Seoul, South Korea
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Tonia Ko, Honolulu, HI
Leonard Bernstein Fellowship
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Alfred E. Chase Fellowship
Cory Sheets, St. Paul, MN
Jane W. Bancroft Fellowship

Publications
Pamela Feo, Boston, MA
Theodore Edson Parker Foundation Fellowship

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James Barbato, tenor
Richard F. Gold Memorial Scholarship
John Buffett, baritone
Tisch Foundation Scholarship
Erik Krohg, baritone
Ethel Barber Eno Scholarship
Cairan Ryan, baritone
Andrall and Joanne Pearson Scholarship

New Fromm Players
Henrik Heide, flute, Madison, WI
Danny Goldman, clarinet, New York, NY
Katherine Dowling, piano, Regina, SK, Canada
Nicolas Namoradze, piano, Budapest, Hungary
Matthew Leslie Santana, violin, Miami, FL
Sarah Silver, violin, Pittsburgh, PA
Jocelin Pan, viola, Leawood, KS
Michael Dahlberg, cello, Philadelphia, PA

The New Fromm Players is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.

Conducting Workshop (July 12-23)
Matthew Aucoin, Karina Canellakis, Aram Demirjian, and Oliver Hagen
The Conducting Workshop Program is sponsored by the Claudia and Steven Perles Family Foundation.

Stu Rosner

Boston Symphony Orchestra, Tanglewood 2013

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, endowed in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Julianne Lee
Acting Assistant Concertmaster

Bo Youp Hwang
John and Dorothy Wilson chair, endowed in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, endowed in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken*
Ruth and Carl J. Shapiro chair, endowed in perpetuity

Aza Raykhtsaum*
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick*
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke*
Catherine and Paul Buttenwieser chair

Victor Romanul*
Bessie Pappas chair

Catherine French*
Mary B. Saltonstall chair, endowed in perpetuity

Jason Horowitz*
Kristin and Roger Servison chair

Ala Jojatu*
Donald C. and Ruth Brooks Heath chair, endowed in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, endowed in perpetuity

(position vacant)
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, endowed in perpetuity

Nicole Monahan

Ronan Lefkowitz

Ronald Knudsen*°
David H. and Edith C. Howie chair, endowed in perpetuity

Vyacheslav Uritsky*

Jennie Shames*

Valeria Vilker Kuchment*

Tatiana Dimitriades*

Si-Jing Huang*

Wendy Putnam*
Robert Bradford Newman chair, endowed in perpetuity

Xin Ding*

Glen Cherry*

Yuncong Zhang*

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity

Cathy Basrak
Assistant Principal
Anne Stoneman chair, endowed in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, endowed in perpetuity

Robert Barnes

Michael Zaretsky

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Wesley Collins*

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity

Sato Knudsen
Mischa Nieland chair, endowed in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller*
Richard C. and Ellen E. Paine chair, endowed in perpetuity

Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, endowed in perpetuity

Mickey Katz*
Stephen and Dorothy Weber chair, endowed in perpetuity

Alexandre Lecarme*
Nancy and Richard Lubin chair

Adam Esbensen*

Blaise Déjardin*

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, endowed in perpetuity

Benjamin Levy
Leith Family chair, endowed in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans*

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, endowed in perpetuity

John Stovall*

Thomas Van Dyck*

BSO roster continues...

BERNARD HAITINK
LaCroix Family Fund
Conductor Emeritus
endowed in perpetuity

SEIJI OZAWA
Music Director Laureate

MUSIC DIRECTOR
Ray and Maria Stata
Music Director
endowed in perpetuity

THOMAS WILKINS
Germeshausen Youth and Family
Concerts Conductor
endowed in perpetuity

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity
Clint Foreman
Myra and Robert Kraft chair, endowed in perpetuity
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, endowed in perpetuity

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity
Mark McEwen
James and Tina Collias chair
Keisuke Wakao§
Assistant Principal
Farla and Harvey Chet Krentzman chair, endowed in perpetuity

English Horn
Robert Sheena
Beranek chair, endowed in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity
Michael Wayne
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, endowed in perpetuity

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/Hamilton Osgood chair, endowed in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, endowed in perpetuity
Rachel Childers
John P. II and Nancy S. Eustis chair, endowed in perpetuity
Michael Winter
Elizabeth B. Storer chair, endowed in perpetuity
Jason Snider
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity
Benjamin Wright
Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair
Michael Martin
Ford H. Cooper chair, endowed in perpetuity

Trombones
Toby Oft
Principal
J.P. and Mary B. Barger chair, endowed in perpetuity
Stephen Lange

Bass Trombone
James Markey
John Moors Cabot chair, endowed in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, endowed in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity

Percussion
J. William Hudgins
Peter and Anne Brooke chair, endowed in perpetuity
Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
Kyle Brightwell
Peter Andrew Lurie chair, endowed in perpetuity
Matthew McKay

Harp
Jessica Zhou
Nicholas and Thalia Zervas chair, endowed in perpetuity by Sophia and Bernard Gordon

Voice and Chorus
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Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, endowed in perpetuity
William Shisler
John Perkel

Assistant Conductors
Marcelo Lehninger
Anna E. Finnerty chair, endowed in perpetuity
Andris Poga

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Lynn G. Larsen
Bruce M. Creditor
Assistant Personnel Manager

Stage Manager
John Demick

* *participating in a system of rotated seating*
§ *on sabbatical leave*
° *on leave*

Tanglewood Music Center Staff

Andrew Leeson, *Budget and Office Manager* • Karen Leopardi, *Associate Director for Faculty and Guest Artists* • Michael Nock, *Associate Director for Student Affairs* • Gary Wallen, *Associate Director for Scheduling and Production*

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Bart Reidy, *Director of Development* • Nina Jung, *Director of Development Events and Volunteer Outreach* • Leslie Antoniel, *Assistant Director of Society Giving* • Erin Asbury, *Major Gifts Coordinator* • Diane Cataudella, *Associate Director of Donor Relations* • Laura Duerksen, *Donor Ticketing Associate* • Allison Cooley *Associate Director of Society Giving* • Barbara Hanson, *Senior Major Gifts Officer* • Laura Sancken, *Assistant Manager of Development Events and Volunteer Services* • Christine Glowacki, *Annual Funds Coordinator, Friends Program*

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BOSTON SYMPHONY ORCHESTRA

For the Boston Symphony Orchestra

Mark Volpe, *Eunice and Julian Cohen Managing Director, endowed in perpetuity*
Ellen Highstein, *Edward H. Linde Tanglewood Music Center Director, endowed by Alan S. Bressler and Edward I. Rudman*

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OZAWA HALL

AUGUST 25 SUNDAY, 8PM

Monty Alexander

Jamaican-born master pianist Monty Alexander, who has recently celebrated his 50th year in music, will perform with his swinging Jazz trio and delve into a repertoire that encompasses standards, original songs, and exciting rhythms of his native island.

AUGUST 31 SATURDAY, 1PM

Donal Fox: Scarlatti Jazz Suite Project

Donal Fox and his quartet bring his unique amalgam of jazz, Latin, and classical music back to Tanglewood creating music that is at once stirring, visceral, imaginative, and intellectually satisfying.

BUY TICKETS NOW! • 888-266-1200 • *tanglewood.org*

FESTIVAL OF CONTEMPORARY MUSIC 2013

AUGUST 8 – 12, 2013

Tanglewood

MUSIC CENTER

TANGLEWOOD MUSIC CENTER *an activity of the Boston Symphony Orchestra*

Mark Volpe, *Eunice and Julian Cohen Managing Director, endowed in perpetuity*
Ellen Highstein, *Edward H. Linde Tanglewood Music Center Director, endowed by Alan S. Bressler and Edward I. Rudman*

Tanglewood Music Center Staff

Andrew Leeson
Budget and Office Manager

Karen Leopardi
Associate Director for Faculty and Guest Artists

Michael Nock
Associate Director for Student Affairs

Gary Wallen
Associate Director for Scheduling and Production

2013 SUMMER STAFF

Administrative

Eric Dluzniewski
Scheduling Assistant

Amelia Ross
Front Desk Assistant

Bridget Sawyer-Revels
Artist Assistant/Driver

Jason Varvaro
Personnel Manager

Library

John Perkel

Melissa Steinberg
Orchestra Librarians

Steve Skov
Head Librarian, Copland Library

Audrey Dunne
Assistant Librarian, Copland Library

Production

John Morin
Stage Manager, Seiji Ozawa Hall

Ryland Bennett
Assistant Stage Manager, Seiji Ozawa Hall

Benjamin Honeycutt

Andrew Minguez

Peter Lillpopp

Gilbert Spencer

Adam Wing
Stage Assistants, Seiji Ozawa Hall

Dormitory

Jon Anderson

Alexis Benson
TMC Resident Advisors

Audio Department

Tim Martyn
Technical Director/Chief Engineer

Douglas McKinnie
Audio Engineer, Head of Live Sound

Charlie Post
Chief Audio Engineer, Ozawa Hall

Nicholas Squire
Audio Engineer and Assistant Radio Engineer

Joel Watts
Associate Audio Engineer

Piano

Steve Carver
Chief Piano Technician

Barbara Renner
Chief Piano Technician

2013 BOSTON SYMPHONY ORCHESTRA FACULTY

Members of the Boston Symphony Orchestra participate in the daily activities of the Tanglewood Music Center, giving master classes and repertoire classes, performing with our orchestra, leading sectional rehearsals, and coaching chamber music. The following players will be working with the TMC during the 2013 season (faculty confirmed as of 7/15/13).

The Instrumental and Orchestral Studies Program

Steven Ansell
Martha Babcock
Edwin Barker
Cathy Basrak
Daniel Bauch
Bonnie Bewick§
Marshall Burlingame*
Glen Cherry§
Rachel Childers
Wesley Collins
Jules Eskin
John Ferrillo
Clint Foreman
Edward Gazouleas*
Rebecca Gitter
Gregg Henegar
Jason Horowitz§
J. William Hudgins*
Mihail Jojatu*
Elita Kang§
Mickey Katz
Sato Knudsen
Julianne Lee§
Ronan Lefkowitz*§
Ben Levy
Malcolm Lowe§
Jim Markey
Thomas Martin*
Cynthia Meyers
Suzanne Nelsen
Toby Oft*
James Orleans
Richard Ranti
Thomas Rolfs*
Elizabeth Rowe*
Mike Roylance*
Richard Sebring*
Todd Seeber*
Robert Sheena*
Thomas Siders
James Sommerville
Tamara Smirnova§
Jason Snider
John Stovall
Richard Svoboda*
Michael Wayne
Lawrence Wolfe
Benjamin Wright
Owen Young
Michael Zaretsky
Jessica Zhou*

* indicates section representative

§ participating in the Malcolm Lowe Violin Seminar, a project of the Kitte Sporn Mentorship Program

2013 FESTIVAL OF CONTEMPORARY MUSIC

Thursday, August 8, through Monday, August 12, 2013
Pierre-Laurent Aimard, Festival Director

An activity of the **TANGLEWOOD MUSIC CENTER**

Works presented at this year's Festival of Contemporary Music were prepared under the guidance of the following Tanglewood Music Center Faculty and guests:

Pierre-Laurent Aimard
Stefan Asbury
George Benjamin
Stephen Drury
Norman Fischer
Linda Hall
Kayo Iwama
Andrew Jennings
Christian Mason
Benjamin Schwartz
Lucy Shelton
Marco Stroppa
Howard Watkins

Steve Rosen

The 2013 Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond and Mrs. Hannah H. Schneider, with additional support in 2013 from the Amphion Foundation, Aaron Copland Fund for Music, Fromm Music Foundation, National Endowment for the Arts, Ernst von Siemens Foundation, and the Helen F. Whitaker Fund.

With the friendly support of ernst von siemens music foundation

STEINWAY & SONS is the exclusive provider of pianos for Tanglewood.

The Tanglewood Music Center gratefully acknowledges **The Studley Press, Inc.**, Dalton, MA, for printing this program.

2013 FESTIVAL OF CONTEMPORARY MUSIC

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In Memoriam Elliott Carter 5

Thursday, August 8, at 6, Ozawa Hall **8**
New Fromm Players
Elliott Carter's String Quartet No. 1

Thursday, August 8, at 8, Ozawa Hall **11**
TMC Fellows, Faculty, and Guests
Music of Christian Mason, Marco Stroppa, Elliott Carter, and Helmut Lachenmann

Friday, August 9, at 2:30, Ozawa Hall **23**
Pierre-Laurent Aimard, Marco Stroppa, the JACK Quartet, and New Fromm Players
Music of Elliott Carter, Helmut Lachenmann, and Marco Stroppa

Saturday, August 10, at 2:30, Theatre **28**
TMC Fellows and New Fromm Players; Elizabeth Keusch, soprano;
Pierre-Laurent Aimard and Stephen Drury, pianos
Music of Marco Stroppa, Helmut Lachenmann, and Elliott Carter

Sunday, August 11, at 10am, Ozawa Hall **33**
TMC Fellows and Guests; the New Fromm Players
Music of György Ligeti, Conlon Nancarrow, Marco Stroppa, and Steve Reich

Monday, August 12, at 8pm **41**
TMC Fellows; George Benjamin, conductor
George Benjamin's opera *Written on Skin*, concert performance (American premiere)

Annotators: Christian Carey, Frank J. Oteri, Zoe Kemmerling, Robert Kirzinger, Jean-Pascal Vachon

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The 2013 Festival of Contemporary Music

This year's FCM, curated by pianist Pierre-Laurent Aimard, features three composers prominently. The great Elliott Carter's two final works, completed last year, will be performed—*Instances* for orchestra (Thursday evening, August 8, at 8), and *Epigrams* for piano trio (Friday, August 9, at 2:30)—along with his String Quartet No. 1 (8/8 at 6), and Mr. Aimard, a longtime champion of his music, will perform several of his solo piano pieces (Saturday, 8/10, at 2:30 in the Theatre). Helmut Lachenmann and Marco Stroppa, each represented by several works, both exemplify important currents of new music in Europe. Mr. Lachenmann has been at the forefront of extended techniques and new rhetoric of acoustic sound, and Mr. Stroppa is significant in expanding the range of sound via electronics and technology. A longtime Tanglewood presence, George Benjamin, will conduct his substantial new opera *Written on Skin*, which has garnered great acclaim since its premiere in July 2012, and receives its American premiere in a concert performance to close the FCM Monday evening at 8. Also featured is a new work by the English composer Christian Mason, an emerging composer (and former George Benjamin pupil) exploring his own unique sonic landscapes. His piece *Years of Light*, commissioned by the TMC, receives its world premiere on Thursday evening's 8 o'clock concert. On Sunday, August 11, at 10am in Ozawa Hall, Steve Reich's *Music for 18 Musicians*, one of the seminal works of modern music, will be performed alongside pattern- and phrase-oriented music of György Ligeti—his *Monument–Self-portrait–Movement* for two pianos—and a two-piano transcription by Thomas Adès of Conlon Nancarrow's player-piano Studies Nos. 6 and 7. Guest performers of the TMC Fellows, New Fromm Players, and faculty include Mr. Aimard; the JACK Quartet, known for its intrepid forays into many an unknown new-music wonderland, playing Lachenmann's *Grido*; soprano Elizabeth Keusch, baritone Brian Church, and basset horn specialist Michele Marelli.

Mr. Aimard discussed his thoughts on this year's FCM in video segments created for Tanglewood. His comments are transcribed below.

> To Tanglewood I've tried to bring music that is not much played in the U.S.—especially two composers, there are two portraits: one of Helmut Lachenmann, who is in his seventies and a main German figure, and a portrait of Marco Stroppa, who is in his fifties, and a main Italian figure. Both of them invented new sounds, Lachenmann with instrumental music, but the instruments are used in unusual ways; and Stroppa, often with electronics, or with types of sounds that come from his experience with electronics. I wanted the audience at Tanglewood to discover more of both of them. Apart from that there is a major homage to Elliott Carter. We'll hear his two last pieces, and this will be the U.S. premiere of his last composed pieces, the twelve *Epigrams*. And there will be a big event: this will be the premiere in America of *Written on Skin*, the latest opera written by George Benjamin.
>
> I met Marco Stroppa in the mid-eighties, in America, in Boston. He was studying at MIT and I was on tour with Pierre Boulez and the Ensemble intercontemporain. I planned to play a piece by him for piano and electronics in IRCAM [in Paris], and after this meeting I understood that this would be one of the major composers in my life. I found his music so powerful in imagination and realization; I found that he was so natural when he dealt with computer music as with instrumental music. I felt that the strength of his intellect, of his ability to organize music was so convincing that this would be a major thing in my life, and I'm just happy to share this experience.
>
> Why Helmut Lachenmann's music is so fascinating: he composes most of the time with sounds that are unusual. You produce any kind of sounds that are outside of the academic sounds that are taught in all the conservatories. Then you think, this should be a music like music of the sixties or seventies, a nice "happening" experience, but after a couple of minutes you realize that the music your hear is so fascinating, so intense, so incredibly well organized, the phrases, the form, the situations are so strong, that you are facing one of the greatest creators on earth, who is able to face a major challenge: how can I write big compositions with a material that is supposed to be done for no compositions at all. They are varied compositions at Tanglewood: for voice and piano, for string quartet, for ensemble with basset horn, etc. So the goal of course is to present several facets of the creation of this big composer.
>
> At the end, I think what is very special, you have a feeling that you hear a music that is really in the stomach, that comes from the center of the human being. That is also so well organized that you to think about for hours and hours. There are many dimensions involved and a lot of richness behind this surprising-sounding world.
>
> —Pierre-Laurent Aimard

Pierre-Laurent Aimard, Director of the 2013 Festival of Contemporary Music

Widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age, Pierre-Laurent Aimard performs throughout the world each season with major orchestras under conductors including Esa-Pekka Salonen, Christoph von Dohnányi, Gustavo Dudamel, Nikolaus Harnoncourt, Peter Eötvös, and Sir Simon Rattle. He has been invited to create, direct and perform in a number of residencies, with recent projects including at Carnegie Hall, New York's Lincoln Center, Vienna's Konzerthaus, Berlin's Philharmonie, the Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, the Tanglewood Festival, and London's Southbank Centre, where he was Artistic Advisor to the "Exquisite Labyrinth" festival celebrating the music of Pierre Boulez. Mr. Aimard is also the Artistic Director of the prestigious and historic Aldeburgh Festival. Highlights of the 2012-2013 season included solo recitals in London, New York, Chicago, Paris and Tokyo; concerto appearances with the New York Philharmonic, the Budapest Festival Orchestra and Osmo Vänskä, the Philharmonia Orchestra, and the Wiener Philharmoniker in Salzburg, and concerts led from the keyboard with the Chamber Orchestra of Europe. This summer he joined composer Marco Stroppa and percussionist Samuel Favre for performances of Stockhausen's *Kontakte* and Stroppa's *Traiettoria*. Born in Lyon in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. Early career landmarks included winning first prize in the 1973 Messiaen Competition at the age of sixteen and being appointed, three years later, by Pierre Boulez to become the Ensemble intercontemporain's first solo pianist. Aimard has had close collaborations with many leading composers including Kurtág, Stockhausen, Carter, Boulez, and George Benjamin, and had a long association with György Ligeti, recording his complete works for piano. Recently he performed the world premiere of Tristan Murail's piano concerto. Through professorships at the Hochschule Köln and Conservatoire de Paris, as well as numerous series of concert lectures and workshops worldwide, he sheds an inspiring and very personal light on music of all periods. During 2009 Aimard was invited to give a series of classes and seminars at the Collège de France, Paris. He was the recipient of the Royal Philharmonic Society's Instrumentalist Award in spring 2005 and was named "Instrumentalist of the Year" by *Musical America* in 2007. Pierre-Laurent now records exclusively for Deutsche Grammophon. His first DG release, Bach's *Art of Fugue*, received both the Diapason d'Or and Choc du Monde de la Musique awards, debuted at No.1 on *Billboard*'s classical chart and topped iTunes' classical album download chart. Mr. Aimard has been honoured with ECHO Classik Awards, most recently in 2009 for his recording of solo piano pieces, "Hommage à Messiaen" and was also presented with Germany's Schallplattenkritik Honorary Prize the same year. His recording of Ives's *Concord Sonata* and songs received a Grammy Award in 2005. His highly successful 2011 release, "The Liszt Project" featuring the music of Liszt alongside Berg, Bartók, Ravel, Scriabin, and Messiaen, was followed by a recording of Debussy's Préludes in 2012, the composer's 150th anniversary year.

Tanglewood Music Center Opening Exercises in the late 1940s: among those pictured are Lukas Foss, TMC Dean Ralph Berkowitz, Aaron Copland, Serge Koussevitzky, and Sarah Caldwell at far right

Elliott Carter (1908-2012) In Memoriam

Tanglewood's Festival of Contemporary Music performances this week of works by Elliott Carter are given in memory of the great composer, who, along with his music, was such a strong presence for the Tanglewood Music Center, the Boston Symphony Orchestra, and for music generally for so many decades.

Michael J. Lutch

Carter commanded universal respect as one of the great artists of our era. Intensely interested in modern cultural life, he was very well-read, spoke and read several languages, and took a strong interest in arts of many epochs. He maintained friendships with artists, writers, and musicians of several generations. Aaron Copland was an early advocate; Igor Stravinsky called his Double Concerto for piano, harpsichord, and two chamber orchestras a masterpiece, and his music has been championed by the Juilliard String Quartet, Pierre Boulez, Charles Rosen, Oliver Knussen, James Levine, Daniel Barenboim, Pierre-Laurent Aimard, Fred Sherry, and many others. He was twice awarded the Pulitzer Prize in Music (for his Second and Third string quartets), was awarded the Ernst von Siemens Music Prize, and received the National Medal of Arts. In 2012 the French government named him a Commandeur de la Légion d'honneur.

Carter's relationship with the BSO spanned nearly ninety years: he said that it was a Boston Symphony performance of *The Rite of Spring* at Carnegie Hall that he attended as a teenager with the venerable Charles Ives that convinced him to pursue music as a career. The BSO first played Elliott Carter's work—his Variations for Orchestra—in 1964; with soloist Jacob Lateiner, it gave the premiere of his Piano Concerto in 1967 under Erich Leinsdorf, and released the first recording of the piece. He enjoyed an especially rich relationship with the BSO in the past decade, beginning with the orchestra's commission of his *Boston Concerto*, premiered in 2003, and continuing during James Levine's tenure as music director: the BSO commissioned the orchestral miniature *Micomicón*, later part of the triptych *Three Illusions*, and his Horn Concerto (premiered by BSO principal James Sommerville in 2007); and co-commissioned his Flute Concerto (American premiere by BSO principal Elizabeth Rowe in 2010), *Mosaic* for harp and ensemble (American premiere by BSO principal Ann Hobson Pilot in 2008), and *Interventions* for piano and orchestra. The latter, commissioned to celebrate the composer's centennial, was premiered by the BSO under James Levine with pianist Daniel Barenboim at Symphony Hall, and was repeated in a special concert at Carnegie Hall on the composer's 100th birthday, December 11, 2008.

A member of the Tanglewood Music Center faculty many times over the years, Carter attended many concerts featuring his music here. Among many other performances, the TMC gave the first American staged performance of his opera *What Next?* in 2006 under James Levine's direction and presented an all-Carter Festival of Contemporary Music in 2008 to celebrate the composer's centennial. This week, TMC performers present the East Coast premiere of the composer's *Instances*, a TMC co-commission with the Seattle Symphony Orchestra; and the American premiere of his piano trio (his sole work for the genre) *Epigrams*, with pianist and FCM director Pierre-Laurent Aimard. Mr. Aimard, a longtime proponent of Carter's music, also performs several of the composer's works for solo piano.

2013 New Fromm Players

Cellist **Michael Dahlberg** is emerging as an engaging performer and educator in Boston. After graduating from the New England Conservatory in May 2011, where he studied with Yeesun Kim of the Borromeo Quartet, he has explored music as a community-building tool, maintained a regular performance schedule and private studio. During the 2011-2012 season, he became cellist of the Boston Public Quartet, performing across New England. The BPQ acted as the Celebrity Series' first "Artist in Community" and were featured as the fellowship ensemble at the Apple Hill Center for Chamber Music in 2013. In addition to its role as a professional string quartet, the group is also a team of teaching artists and co-organizers of the non-profit musiConnects. Mr. Dahlberg served as Managing Director of musiConnects during his second year. An active freelance cellist in Boston, he plays regularly with the Juventas New Music Ensemble and Discovery Ensemble. This summer is his fifth at the Tanglewood Music Center, where he was awarded the Karl Zeise Memorial Cello Award (2009) and has been featured in contemporary chamber works as a New Fromm Player. Recent projects include collaborations with such composers as Oliver Knussen, Charles Wuorinen, and John Zorn to appearances with the Mark Morris Dance Group and the Laura Grill Band. He has held leading positions as Mentor in the inaugural class of Arts Leaders at From the Top's "Center for the Development of Arts Leaders," faculty at the Community Music Center of Boston and guest teaching artist for the 7th annual Panama Jazz Festival.

Award-winning Canadian pianist **Katherine Dowling** has performed across North America and the United Kingdom. At present, she divides her time between Stony Brook University, where she is a DMA candidate, and the Banff Centre, where she holds the position of Collaborative Pianist. In 2011 she joined Gruppo Montebello, a chamber ensemble directed by Henk Guittart (Schoenberg Quartet); the group's debut recordings are forthcoming on the Etcetera label, under the umbrella of New Arts International. Ms. Dowling has been a part of the Britten-Pears Young Artist Programme, the IMS Prussia Cove, the Ritornello Chamber Music Festival, and the Stony Brook Contemporary Chamber Players. She credits her current teacher Gil Kalish, as well as Henri-Paul Sicsic, Janice Elliot-Denike, and Donna Lowe, as the major influences in her musical life. Her musical endeavours are possible in part thanks to the generosity of both the Canada Council for the Arts and the Saskatchewan Arts Board. Following two summers as a Fellow of the Tanglewood Music Center, Katherine is honored to be returning as part of the New Fromm Players.

Clarinetist **Danny Goldman** has performed with the Philadelphia Orchestra, the Louisville Orchestra, and the Dallas Opera (where he holds a permanent position) and was principal clarinet with the Tanglewood Music Center Orchestra, the World Youth Symphony Orchestra (WYSO), the Network for New Music, and many others. He has also performed concertos with numerous orchestras including the Louisville Orchestra, Louisville Youth Orchestra, WYSO, and the New Juilliard Ensemble. He has performed under the batons of Lorin Maazel in The Kennedy Center, Michael Tilson Thomas at Tanglewood, Valery Gergiev, Pierre Boulez, James Levine, and Christoph Eschenbach, and worked privately with Zubin Mehta in Israel. Mr. Goldman holds a master of music from Rice University under the tutelage of Professor Michael Webster; his bachelor's degree is from The Juilliard School where he studied with Ricardo Morales. Danny also plays in the Best Little Klezmer Band in Texas, teaches his private clarinet studio, and produces popular hip-hop music.

Flutist **Henrik Heide** is currently a fellow with the New World Symphony in Miami Beach, Florida. He has appeared as soloist with the Milwaukee Symphony Orchestra, Wisconsin Chamber Orchestra, and National Repertory Orchestra. Mr. Heide was a Fellow of the Tanglewood Music Center in 2011 and 2012. He has also participated in music festivals including the Spoleto Festival USA, Music Academy of the West, Pacific Music Festival (Sapporo, Japan), National Orchestral Institute, National Repertory Orchestra, and the Kent/Blossom Music Festival. He is a substitute flutist with the Milwaukee Symphony. He received his master of music degree in 2012 from The Juilliard School where he was a student of Jeffrey Khaner. He previously studied with Leone Buyse at Rice University, where he received his bachelor of music degree cum laude in 2010.

Violinist **Matthew Leslie Santana** performs works in a wide variety of styles and contexts. Long involved with community-based education, Mr. Leslie Santana has taught violin at tuition-free programs in Detroit and Cleveland and, most recently, collaborated with Telling It, an arts-based literacy program in Ann Arbor. An avid chamber musician, he has coached with and performed in master classes for members of the Cleveland, Juilliard, and Guarneri quartets and was a semifinalist in the 2012 Fischoff National Chamber Music Competition with Trio Gestalt. He is also a Baroque violinist, performing with Apollo's Fire in Cleveland. Currently, Mr. Leslie Santana is most actively involved in performing 20th- and 21st-century music, with a particular emphasis on works by women, queer people, and people of color. One upcoming project, in collaboration with musicologist Nadine Hubbs and soprano Jennifer Goltz Taylor,

involves examining the queer circle of composers responsible for the birth of the "American sound," including Virgil Thomson, Aaron Copland, and Leonard Bernstein. Matthew received his bachelor's degree from the University of Michigan with a minor in Latin American and Caribbean Studies and his master's from the Cleveland Institute of Music with a certificate in early music. He is currently a doctoral student at the University of Michigan where he studies with Andrew Jennings and is pursuing a graduate certificate in women's studies.

Pianist **Nicolas Namoradze** was born in 1992 in Tbilisi, Georgia. He completed his undergraduate studies in Europe, studying with Rita Wagner, Elisso Virsaladze and Oleg Maisenberg, in Budapest, Florence, and Vienna. He is continuing his graduate studies at The Juilliard School under the tutelage of Emanuel Ax and Matti Raekallio. In 2007, at the age of fourteen, he was awarded the Fellowship of the Royal Schools of Music with honors. In 2010, he won First Prize at the EU Talent Support Competition at Budapest's Liszt Academy. He is a laureate of several major international piano competitions and regularly performs in Budapest, Austria, Germany, Italy, and the United States. He has been invited to perform with the Tanglewood Music Center Orchestra, the Hungarian Radio Orchestra, the Jena Philharmonic Orchestra, the Orchestra of the City of Granada, the Savaria Symphony Orchestra, Concerto Budapest, the Budapest Chamber Orchestra and the Budapest String Orchestra, with conductors such as Zoltán Kocsis, Paul Mann, Ken-David Masur, Gergely Madaras and Tamás Vásáry.

Violist **Jocelin Pan** performs as an orchestral, chamber, and solo musician with such groups as the New Juilliard Ensemble and AXIOM Ensemble. In September 2012, she gave the U.S. premiere of Andrew Ford's Viola Concerto *The Unquiet Grave*. As a chamber musician, she has collaborated with many living composers including Mohammed Fairouz, Steven Mackey, Conrad Winslow, and Samuel Zyman. She is a co-principal of The Juilliard Orchestra, as well as having been principal of the Tanglewood Music Center Orchestra and the Spoleto Festival USA Orchestra. She has previously attended the Perlman Music Program Summer Music School, New York String Orchestra Seminar, ENCORE School for Strings, and International Academy of Music (Italy). Ms. Pan has appeared as soloist with both the Bellflower Symphony Orchestra and Crossroads Chamber Orchestra and was named runner-up in Juilliard's 2010 Viola Concerto Competition. In addition to performing, she teaches for the Music Advancement Program at Juilliard. She is pursuing her master's degree at Juilliard, studying with Heidi Castleman and Robert Vernon, having received her bachelor's degree in spring 2012. She plays on a viola made by Joseph Grubaugh and Sigrun Seifert, on generous loan from the Virtu Foundation.

Originally from Pittsburgh, **Sarah Silver** has just completed her first year as a violinist with the New World Symphony in Florida. She recently received a master of music degree at The New England Conservatory of Music under the instruction of Malcolm Lowe. Previously, she earned a bachelor of music in violin performance from Carnegie Mellon University studying with Andrés Cárdenes, along with a certification in music education. Ms. Silver has performed as a soloist with the Pittsburgh Symphony Orchestra, Carnegie Mellon Philharmonic, and Pittsburgh Civic Orchestra. This past year, she has played with the Boston Symphony Orchestra in several performances, both in Symphony Hall and Carnegie Hall. She has attended numerous music festivals, most recently the Tanglewood Music Center. Aside from performing, Ms. Silver is passionate about artistic community engagement, particularly educational outreach.

Thursday, August 8, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

Members of THE NEW FROMM PLAYERS

ELLIOTT CARTER
(1908-2012)

String Quartet No. 1 (1951)
Performed in memory of the composer

I. Fantasia—Maestoso—
II. Allegro Scorrevole—
III. Adagio—
IV. Variations

SARAH SILVER, violin I; MATTHEW LESLIE SANTANA, violin II
JOCELIN PAN, viola; MICHAEL DAHLBERG, cello

NOTES

Elliott Carter's five string quartets—spanning more than four decades, the first having been composed in 1951 and the fifth in 1995—are both philosophically and from a critical perspective at the heart of his compositional output. Two of them—the Second and the Third—won Pulitzer prizes; the Second (the composer has told us) stands as the first definitive example of Carter's mature style, and all five reveal qualities that epitomize his musical technique and personality. Together they make up the most important cycle of string quartets of the post-WW II period, rivaling such 20th-century cycles as those of Bartók, Schoenberg, and Shostakovich.

Carter wrote his **First Quartet** in 1950-51, having left the complications of the city in order to work out new, unresolved artistic impulses in the lower Sonora Desert. Some of the Quartet's technical methods had already found their way into his music of the just-post-World War II years. The famous metric modulation idea had appeared in the Cello Sonata (1948), and Carter seems to have thought of the six etudes for timpani (1949) as a kind of launching pad for the String Quartet: "The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called 'metric modulation,' and generated ideas carried further in my First String Quartet begun at the same time and completed shortly afterwards." His use of harmony in the timpani pieces was also brought to bear on the delineation of instruments in the Quartet.

As in many of Carter's works, although less explicitly here, literature was an inspiration for the String Quartet No. 1, particularly the many-layered stream-of-consciousness narratives of Faulkner or Joyce—narratives that touch on a myriad of subjects while remaining tenuously grounded in a continuously present time and place. One way that Carter maintains cohesiveness in the face of this constant change is via a harmonic foundation based on an all-interval four-note chord as well as with the type and quality of change—the interrelationships of the tempo shifts and the controlled ebb and flow of ensemble density are two examples of this. In the largest structural sense, the composer draws on a wonderfully poetic metaphor: though he casts the work in four movements, there are only two breaks in the flow of music, giving the whole an ostensibly three-part structure. The first break interrupts the second movement; the second break occurs after the first part of the fourth "Variations" movement. We have, then, a very large three-against-four structural polyrhythm, a macroscopic reflection of superimposed tempo relationships within the piece.

The First Quartet is powerful, and also complex and mercurial, adjectives that, however superficially, describe the bulk of Carter's music following this piece, from the first orchestral work in the new style, the Variations for Orchestra, to his latest pieces including *Instances*—which in its fleeting passage through a variety of musical moods is a microcosm of a career.

Elliott Carter's preface to the 1994 edition of the score of his String Quartet No. 1 is printed below.

—Robert Kirzinger

Composer and writer Robert Kirzinger has been the editor of the Festival of Contemporary Music program book since 1999. He is the BSO's Assistant Director of Program Publications–Editorial, and serves as a Tanglewood Music Center faculty member for the TMC's Publications Fellow.

String Quartet No. 1 establishes its almost constantly diversified textures by starting with a solo cello, which is then joined by each of the other instruments, each presenting a different musical character at a different speed. These four different ideas recur in contexts of still other ideas, each with its own rhythmic identity. The ending of the first movement comes when the four main ideas are presented simultaneously and dissolve into a whirling second movement, which is interrupted by a dramatic statement, then resumes and fades out to a pause. After the pause, the second movement is continued and a dramatic passage, similar to the one previously heard, leads to the slow third movement, which consists of a quiet, muted duet played by the violins in their high register, contrasted with a rugged recitative played by the viola and cello. This, in turn, is fragmented and leads to the opening of the fourth "Variations" movement, at measure 236, which is interrupted by a pause after which it continues, stating one idea after another, each of which returns at a greater speed as the movement progresses. The Quartet ends with the first violin continuing the opening cello solo in its upward rise.

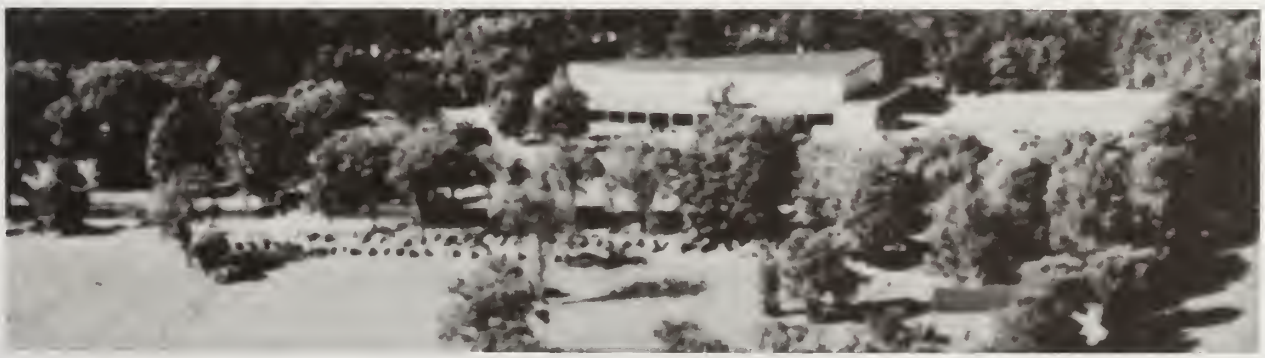
Looking back from 1994, I realize that this Quartet, which marked such a turning point in my development, is my most extreme adventure into what has been called "metric modulation." This method of composing developed out of a very early interest in polyrhythms that I found in Scriabin, and in Ives, whose Violin Sonata No. 1 is quoted near the beginning of the Quartet. At the time, I discussed these ideas with Conlon Nancarrow, whose Player Piano Study No. 1 suggested the opening measures of the Variations movement. This Quartet is primarily a linear, melodic work like many of my earlier ones, and differs from my later work, which deals with other concerns.

The score was composed largely in Tucson, Arizona in 1950-51 on a Guggenheim Fellowship and was later submitted to a contest given in Liège, Belgium. After almost a year of not hearing from Liège, I allowed the Walden Quartet to give the first performance on February 26, 1953, at Columbia University. This performance disqualified me from receiving the first prize from Liège, which was announced shortly after the New York premiere and which I had to renounce.

—Elliott Carter

ARTISTS

To read about members of the New Fromm Players, see page 6.



Thomas **Adès**

George **Benjamin**

György **Ligeti**

Conlon **Nancarrow**

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and the music of our composers heard at the
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Thursday, August 8, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

The Fromm Concert at Tanglewood

TANGLEWOOD MUSIC CENTER FELLOWS, FACULTY, AND GUESTS

CHRISTIAN MASON
(b.1984)

The Years of Light (2013; world premiere)

Commissioned by the Tanglewood Music Center with generous support from the Paul Jacobs Memorial Commissions Fund

STILIAN KIROV, conductor
JESSICA ASZODI, soprano
KATHERINE MAYSEK, mezzo-soprano

HENRIK HEIDE+, flute I; MATTHEW ROITSTEIN, alto flute; PAMELA DANIELS*, piccolo; JOHN DIODATI, clarinet I; JONG-HYUN CHO*, clarinet II; RYAN BEACH*, trumpet I; JOSEPH BROWN, trumpet II; NICHOLAS TAYLOR, percussion; ANNABELLE TAUBL, harp; ALEX PEH, keyboard; CLAYTON VAUGHN, cello I; DIANA FLORES, cello II; THOMAS CARPENTER, cello III; ANDREW BRADY, DANNY GOLDMAN+, JOSEPH KELLY, ELYSE LAUZON, SEAN MAREE, ANDREW NISSEN, ANDRES PICHARDO-ROSENTHAL, JACLYN RAINEY, JAMES RITCHIE, SAMUEL ROTHSTEIN, CORBIN STAIR, and JOHN UPTON, harmonica choir

YU GYUNG KIM, rehearsal piano

MARCO STROPPA
(b.1959)

Let Me Sing Into Your Ear (U.S. premiere)

CIARÁN MCAULEY, conductor
MICHELE MARELLI*, amplified basset horn

MATTHEW ROITSTEIN, flute I/piccolo; PAMELA DANIELS*, flute II and piccolo; CORBIN STAIR, oboe I; JOHN UPTON, oboe II and English horn; JONG-HYUN CHO*, clarinet I; SAMUEL ROTHSTEIN, clarinet II and bass clarinet; SEAN MAREE, bassoon I; ANDREW BRADY, bassoon II and contrabassoon; JACLYN RAINEY, horn I; ELYSE LAUZON, horn II; RYAN BEACH*, trumpet I; JOSEPH BROWN, trumpet II; ANDREW NISSEN, trombone I; MARY TYLER*, trombone II; TREVOR CULP*, tuba, MOLLY WERTS, AUTUMN CHODOROWSKI, KAHYEE LEE, ANDREA DAIGLE, SARAH PETERS, MELISSA WILMOT, IVANA JASOVA, and JENNIFER WEY, violin I; KELSEY BLUMENTHAL, TESS VARLEY, ERICA HUDSON, BENJAMIN CARSON, JULIA NOONE, CAITLIN KELLEY, violin II; CAMILLA BERRETTA, JACQUELINE HANSON, EVAN PERRY, ANNA GRIFFIS, RAINEY WEBER, viola; CLAYTON VAUGHN, DIANA FLORES, THOMAS CARPENTER, JESSE CHRISTESON, cello; NATE PAER, PAUL CANNON, double bass

MARCO STROPPA#, electronics/sound projection

INTERMISSION

program continues...

ELLIOTT CARTER
(1908-2012)

Instances (2012) (East Coast premiere)
Co-commissioned by the Seattle Symphony Orchestra and the Tanglewood Music Center, with generous support from the Paul Jacobs Memorial Commissions Fund

STILIAN KIROV, conductor

HENRIK HEIDE+, flute I; MATTHEW ROITSTEIN, flute II; JOHN UPTON, oboe I; CORBIN STAIR, oboe II; JOHN DIODATI, clarinet I; SAMUEL ROTHSTEIN, clarinet II/bass clarinet; ANDREW BRADY, bassoon I; SEAN MAREE, bassoon II; ELYSE LAUZON, horn I; JACLYN RAINEY, horn II; JOSEPH BROWN, trumpet; ANDREW NISSEN, trombone; NICHOLAS TAYLOR, percussion I; ANDRES PICHARDO-ROSENTHAL, percussion II; XIAOHUI YANG, piano; AUTUMN CHODOROWSKI, MOLLY WERTS, ANDREA DAIGLE, KAHYEE LEE, MELISSA WILMOT, and SARAH PETERS, violin I; TESS VARLEY, KELSEY BLUMENTHAL, BENJAMIN CARSON, ERICA HUDSON, CAITLIN KELLEY, and JULIA NOONE, violin II; RAINEY WEBER, ANNA GRIFFIS, MARY FERRILLO, and CAMILLA BERRETTA, viola; DIANA FLORES, and CLAYTON VAUGHN, cello I; JESSE CHRISTESON and THOMAS CARPENTER, cello II; NATE PAER and IAN HALLAS, double bass

HELMUT LACHENMANN
(b.1935)

"...zwei Gefühle..."

STEFAN ASBURY#, conductor
BRIAN CHURCH*, speaker

HENRIK HEIDE+, flute/alto flute/piccolo; PAMELA DANIELS*, bass flute; CORBIN STAIR, English horn; SAMUEL ROTHSTEIN, bass clarinet; JONG-HYUN CHO*, contrabass clarinet; ANDREW BRADY, contrabassoon; JOSEPH BROWN, trumpet I; RYAN BEACH*, trumpet II; MARY TYLER*, trombone; TREVOR CULP*, tuba; JOSEPH KELLY, percussion I; ANDRES PICHARDO-ROSENTHAL, percussion II; ANDREW HSU, piano; MAARTEN STRAGIER*, guitar; ANNABELLE TAUBL, harp; AUTUMN CHODOROWSKI, violin I; TESS VARLEY, violin II; EVAN PERRY, viola I; JACQUELINE HANSON, viola II; CLARE MONFREDO, cello I; GRACE AN, cello II; PAUL CANNON, double bass

+New Fromm Player #TMC Faculty *Guest Artist

The Fromm Music Foundation at Harvard University

The Fromm Music Foundation at Harvard University was founded in the 1950s by the unique patron and great Maecenas of contemporary music, the late Paul Fromm, and has been located at Harvard University since 1972. Since the 1950s, the Fromm Foundation has commissioned over 300 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series, among them the annual Fromm concert during Tanglewood's Festival of Contemporary Music and the Fromm Concert Series at Harvard University. In addition, the foundation supports the New Fromm Players at the TMC and the Paul Fromm Composer-in-Residence program at the American Academy in Rome.

NOTES

The London-born **Christian Mason** is a big Bob Dylan fan—one of the explanations he gives for his fascination with harmonicas, a chorus of which instruments lends a very specific sonic profile to his new piece ***The Years of Light***, a Tanglewood Music Center commission. Of course Bob Dylan is a fairly specific reference point for a broader idea; he is also a fan of Japanese *Sho*, and more simply of the harmonica as a sound-maker. I focus on it here because twelve harmonicas in a piece calls attention to itself immediately, and not to suggest that the harmonica is the center of Mason's compositional thinking: there is plenty else going on here, of which the harmonica is a kind of emblem.

Christian Mason has an outstanding résumé: he attended the University of York, and studied composition with Nicola LeFanu, Sinan Savaskan, Thomas Simaku, and Julian Anderson. He went on to King's College, London, where he earned his Ph.D. with the guidance of George Benjamin. He also attended courses at Darmstadt. Currently he is composition assistant to Harrison Birtwistle and Composition Support Tutor for the LSO Panufnik Young Composers Project. He is also founding co-Artistic Director of the Octandre Ensemble. He has written works for such artist as Midori and Jean-Guihen Queyras, as well as such ensembles as the London Sinfonietta, Britten Sinfonia, London Symphony Orchestra, Opera North Orchestra, and BBC Philharmonic. He wrote his *In Time Entwined, In Space Enlaced* for the London Sinfonietta's 40th Birthday Concert. The London Symphony Orchestra recorded his *from bursting suns escaping* for their LSO Live label this year.

Mason writes music of intricate detail, requiring a careful control of notation and articulation, but paradoxically much of his work embraces the unavoidable variables involved in performance, seeking less to control that variability than to harness its aesthetic power. This is really where Dylan comes in, with his transcendent ability to communicate in spite of, and because of, the ostensible imperfections of performance compared to some platonic ideal. The composer notes, specifically regarding *The Years of Light*, "There's something about 'tuning' that relates to Dylan and harmonicas and this piece—the expressive territory of instruments or voices being 'not-quite-in-tune' with one another. It's the difference between a line drawn by hand versus one with a ruler: they could essentially be communicating the same thing, but they feel completely different." The nature of the instruments and their playing techniques, as well as the composer's extension of those techniques, results in some of the unpredictability of the musical surface, which in turn produces richness of affect, of expressive content. Mason has also worked in free improvisation in new music contexts, a practice he began while still in York. "I was listening back to recordings of these [sessions] more recently and was struck by how much they felt and sounded like 'my music' even though I had only defined them very loosely with text. A big part of that was the spatial interaction of harmonicas, and composing *The Years of Light* has been, in some sense, an attempt to re-create that spontaneity of expression."

The Years of Light, even putting aside the twelve harmonicas (this is not his only work with such a chorus), is an unusually scored piece, calling for three mixed groups of players. Each of the singers is paired off with a trumpet, and joining these two pairs are two E-flat clarinets. The twelve harmonicas form the second group, and the third is "three trios"—flutes, percussion/harp/piano and celesta, and three cellos. The singers and their instrumental companions are placed behind and flanking the ensemble; the harmonicas are arrayed in an arc embracing the remainder of the players, with the clarinets just outside the arc. Mason's "orchestra" makes the most of blend and subtle shifts of *tutti* color within the physical acoustic space, notwithstanding moments of aggression and exuberance. The composer's own note on his piece is printed below.

—Robert Kirzinger

> *The Years of Light* is a piece which I have been waiting a long time to write, and on a personal level it represents a coming together of many strands of my creative life. The poetry of David Gascoyne has been an ongoing inspiration, yet this is the first piece in which I have set his words to music (other pieces include his poetry as a preface or refer to it through their titles). It was the paradoxical—possibly impossible—idea of trying to create or experience something "more immense than the imagination" that first attracted me to the poem *Lachrymae*, which itself conveys a wonderfully vast sense of space. And by connecting the impersonal images of time passing—"fires of unnumbered stars" and "hourglass sand"—with our human tears, it also creates a strange impression of blurring subjective and objective realties, revealing the interdependence of the *personal* and the *universal* dimensions of life. In the end, I only set the opening lines:

Slow are the years of light: And more immense
Than the imagination. And the years return
Until the Unity is filled.

Yet, I hope the musical expression remains conscious of the entire poem, and maybe someday I will set more of it.

The almost constant presence of the note E is another recurrent strand in my music. Maybe it refers back to an old dream in which I ascended a spiral staircase high into the sky and plucked an infinitely long E-string? Or maybe the more mundane reason that when you play the violin the open E-string seems to ring on in the ear. In this piece though, it was simply the fact that the lowest note of the "small harmonica in C" (which all of the players use) happens to be an E.

The harmonicas are another returning presence (ever since I bought a set of 12—one in each key—as a substitute for wanting a Japanese *Sho*). And even though there is already a wonderfully rich ensemble available without them, it is their presence at the heart of the piece from which the main musical ideas emerged: the subtle emphasis of overtones above a drone; the ethereal high cluster achieved by blowing through a handkerchief; the "hazy" intonation; the low pitch bend melodies; the high bird-like chirps... I'm not trying to emulate the precise *sound* of nature, but I do imagine them like a chorus of starlings, frogs or cicadas—singing, croaking, chirruping away day after day. It was around the sound-world that these instruments opened up that the music was able to grow into the piece you hear today. It is dedicated to my (at the time of writing) soon-to-be-born son, who must have heard a lot of harmonica experiments already in his first 9-months!

—Christian Mason

Lachrymae

by David Gascoyne (1916-2001)

Slow are the years of light: And more immense
Than the imagination. And the years return
Until the Unity is filled. And heavy are
The lengths of Time with the slow weight of tears.
Since thou didst weep, on a remote hill-side
Beneath the olive-trees, fires of unnumbered stars
Have burnt the years away, until we see them now:
Since Thou didst weep, as many tears
Have flowed like hourglass sand.
Thy tears were all.
And when our secret face
Is blind because of the mysterious
Surging of tears wrung by our most profound
Presentiment of evil in man's fate, our cruellest wounds
Become Thy stigmata. They are Thy tears which fall.

Born 1959 in Verona, Italy, **Marco Stroppa** has steadfastly crafted a distinctive output of works for instruments, often featuring electronics, and for the theater; he has written two operas and is at work on a third based on a libretto by Arrigo Boito. His music transcends stylistic orthodoxies, nationalist propensities, and musical trends. After studies at the conservatories of Verona, Milan, and Venice and a stint as a researcher at the University of Padua, from 1984 to 1986 he undertook further study at MIT on a Fulbright scholarship. At the invitation of Pierre Boulez, Stroppa joined the research team at IRCAM, serving as its director from 1987 to 1990. Beginning in 1987, he spent thirteen years as the founding director of the International Bartók Festival in Szombathély (Hungary), one of the premier summer festivals devoted to new music. In 1999 Stroppa was appointed to his present position as professor of composition and computer music at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany. Stroppa's music has been performed by Pierre-Laurent Aimard, Teodoro Anzellotti, Mario Caroli, Cécile Daroux, Claude Délangle, Florian Hölscher, Thierry Miroglio, Jean-Guyen Queyras and Benny Sluchin. An advocate for Stroppa in the United States is the pianist Jenny Q. Chai, who recently gave a lecture recital about his piano works at Manhattan School of Music.

Composed in 2010, ***Let Me Sing Into Your Ear***, for amplified basset horn and chamber orchestra, is the most recent of the Marco Stroppa compositions featured on this year's Festival of Contemporary Music. The title is taken from a line in a Yeats poem, "Those Dancing Days are Gone"; it is also a pun on the composer's predilection in this piece for close-miked amplification.

The basset horn is a somewhat neglected member of the clarinet family, best known for appearances in Mozart and Mendelssohn and comparatively seldom-heard in contemporary scores. (A noteworthy exception is its use in George Benjamin's opera *Into the Little Hill*, composed prior to his *Written on Skin*, which closes this year's FCM.) By placing the basset horn in a concerto context, Stroppa makes an unusual casting choice. His manipulations of the instrument's sound and amplitude through the placement of the soloist, microphones, and loudspeakers make the piece still more distinctive.

Instead of standing where concerto soloists customarily do, next to the conductor, the basset horn player stands behind the orchestra on a podium. Five microphones, their levels regularly adjusted by a sound technician at a mixing board, are placed on various parts of the basset horn; a sixth is placed behind the player. But we actually hear the results of the soloist's exertions from a set of loudspeakers arrayed, in a shape that mimics the microphone placement, up front, next to the conductor. Stroppa calls this an "audio hologram."

Through the use of mixing and playing techniques, this sonic hologram regularly changes shape. In movement one, the soloist plays with his back to the audience, haloed by string harmonics. The amplification focuses on bringing out the basset horn's multiphonics. At the end of the movement, the soloist turns towards the audience, and we gradually begin to hear the instrument with less amplification. Indeed, movement two features the basset horn with no sonic enhancement whatsoever, valiantly asserting itself amidst a more aggressive orchestration. The third movement, by contrast, employs what Stroppa calls a "microscope effect"—extremely soft sounds picked up by maximum amplification—the composer encourages the soloist not to breathe too loudly!

In the fourth movement, the orchestra takes a brief turn in the spotlight. Marked *danzante* ('dancing'), the movement is populated by tuplet-filled fortissimo passages and frequent shifts of meter. Accompanied during the fifth movement by string trills and repeated notes, the soloist is required to engage in some fancy footwork, moving towards the microphone for passages of soft, low, repeated notes and stepping away when playing high and loudly. The final movement allows the hologram to take on a measure of verisimilitude, amplifying the instrument only enough to balance it against the orchestra. Returning gestures—wind and string trills and harmonics—intermingle with brass chords while the soloist executes a number of downward runs countered by angular leaps. There is a gradual dissipation, with a final gesture from the soloist marked *quasi divertito* ("somewhat amused") bringing the piece to a soft, enigmatic close.

—Christian Carey

Composer Christian Carey is an Assistant Professor of Music at Westminster Choir College in Princeton, New Jersey. He serves on the Board of Directors of the League of Composers/ISCM and as Managing Editor of the contemporary classical website Sequenza 21. *He has published articles and reviews in* Perspectives of New Music, Tempo, Integral, Musical America, Musicworks, Playbill, *and* Time Out NY. *(Websites: www.christiancarey.wordpress.com and www.fileunder.tumblr.com).*

Instances is a series of short interrelated episodes of varying character. The score is dedicated to Ludovic Morlot, who has performed many of my works so beautifully.

—Elliott Carter

Elliott Carter (for a brief memorial tribute and information on his connections to Tanglewood, please see page 5) wrote *Instances* at the request of Ludovic Morlot for the Seattle Symphony Orchestra; it was co-commissioned by the Tanglewood Music Center. This work for small orchestra was the penultimate piece Carter finished; the final one was *Epigrams* for piano trio (which receives its American premiere here tomorrow at 2:30). The French conductor Ludovic Morlot was a Fellow of the Tanglewood Music Center in 2001, and served for several years as one of the Boston Symphony's assistant conductors, working under James Levine. Levine, of course, has been a champion of Elliott Carter's music for many years. Morlot has also worked extensively with Ensemble intercontemporain, the new music ensemble founded by Pierre Boulez at IRCAM in Paris, which includes Carter's work as a significant part of its big repertoire. Morlot was appointed Music Director of the Seattle Symphony in 2010, and inquired shortly thereafter whether Carter might be available to write a piece for the ensemble. Although he couldn't begin right away, when Carter finished his solo trombone piece *Figment V* on December 16, 2011, his friend Virgil Blackwell suggested he write the piece that would become *Instances*. He completed it on April 8, 2012, and Morlot and the Seattle Symphony premiered the piece on February 7, 2013, at Benaroya Hall in Seattle.

Miro Vintoniv

Instances is very much a late-Carter piece—a relatively brief single movement that changes rapidly from mood to mood. We hear a similar approach in so many of the recent works, including the Horn Concerto and the Flute Concerto, and in *Epigrams*. For Carter, the idea of musical character—which, of course, is a fundamental concern for all composers—determined every aspect of his compositions. Building on Ives's arguments and conversations among instruments, as well as kinds of depiction in the music of Bach, Mozart, or Stravinsky, Carter created a musical language in which character could be delineated not only through gesture or playing style (agitato, or legato, or what-have-you) but also via the special possibilities of music itself, assigning each musical mood its own harmonic world (pitches and intervals), rhythm, articulation, *and* gesture, *and* playing style. All of these dimensions, too, were interrelated, making the whole work cohesive and complete. Given the range of character Carter wished to create, and given the unique musical techniques that he invented—derived from composers Bach, Stravinsky, et al, but related only as a Picasso line might be to Velázquez—the brilliant, intense, initially kaleidoscopic impression of his early works in the mature style was inevitable. The expressive clarity and immediacy—notwithstanding the continuing complexity—of each moment of his later works, too, is also unsurprising, if only in retrospect.

Growing up mostly in New York in the 1920s, Carter became enthralled with things modernist, in all that era's facets: visual art, literature, music, culture in general. In music he preferred the groundbreakers, such as Schoenberg and Varèse and Stravinsky, and he met Varèse and befriended Ives—thirty-two years his senior, virtually unknown to a larger public, and with most of his composing days behind him. When he studied music formally, though, Carter went through basic training, none more intense than his years with Nadia Boulanger, who submerged him in Bach and Renaissance counterpoint, and Stravinsky. Carter emerged from this training a practical neoclassicist, and his scores of the next decade shared a milieu with Aaron Copland, Roy Harris, and Walter Piston, and to some extent Ives. His awareness of the American avant-garde in such composers as Conlon Nancarrow, Roger Sessions, and Henry Cowell, and the difficulties of World War II, led Carter to a shift in emphasis, and to a reconsideration of the best means to arrive at what he wanted his music to say. Although his Wind Quintet (1948), dedicated to Boulanger, marked a fairly definite farewell to neoclassicism, as with all composers the development of his new style didn't happen overnight. (Style is never really "settled," anyway; it's a continuum, a process fixed momentarily only by one piece or moment in a piece.) Carter considered his Second String Quartet (1959) to have signaled his arrival at where he wanted to be, expressively and technically, meaning his Cello Sonata, the timpani etudes, the First Quartet, the Sonata for four instruments, Eight Etudes and a Fantasy, and the Variations for Orchestra, each refining and exploring various aspects of his new language, were stages along the way, even as they were complete and self-sufficient pieces. (The First Quartet, widely acknowledged a masterpiece, begins this year's FCM on Thursday, August 8, at 6.)

Carter was never a particularly discursive composer, in the Mahlerian vein, but most of his works of the 1950s until the 1980s (again, no cut-and-dried boundaries) have a sense, at least, of subjective bigness, of heft: the first four quartets (the Second and Third of which won the Pulitzer Prize), the Double Concerto, Piano Concerto, Concerto for Orchestra, *Symphony of Three Orchestras*, and the Duo for Violin and Piano are substantial; this list accounts for near-

ly all of his compositional output over three decades. (The objectively big First Quartet, at forty-five minutes, is twice the length of the rest of this list, and is the longest of any of his pieces excepting *Symphonia* and the opera *What Next?*) With the 1980s, though (and perhaps beginning as early as the song cycle *A Mirror on Which to Dwell*, from 1975), with more and more groups, individuals, and conductors seeking works, often specifically smaller pieces, Carter accommodated his professional audience and his own schedule by leavening the big pieces with smaller, and by clarifying musical character via the use of shorter episodes. Side by side with the Fourth String Quartet, *Symphonia*, and the Violin Concerto, which all feature substantial movements (however internally varied), there appear works with such titles as *Figment*, *Fragment*, or *Shard*, indicators of their conceptual and actual miniature-ness, and even in works of larger duration we find—in the Clarinet Concerto, and of course in the opera *What Next?*—successions of starkly varied episodes. In the works post-*What Next?*, the miniature prevailed, either as standalone pieces or as assemblages, whether or not explicitly divided into movements (but typically not, except in the song cycles). Comparing this later approach to that of, say, the Piano Concerto, one might analogize the Piano Concerto as two parties discussing, at length and with variable degrees of seriousness, one complex subject; the recent pieces, such as the String Quartet No. 5, the *Boston Concerto*, or the piano-and-orchestra *Interventions*, represent multiple parties exploring virtuosically a variety of interesting subjects in short order. Another aspect of recent work is Carter's embrace of optimism, good nature, and humor, although of course darker perspectives are never completely expurgated from his music.

And so, *Instances*, its very title emblematic of its nature, as one would hope. It can be heard as a kind of eight-minute concerto for orchestra, albeit of a very different stripe than Carter's so-titled Concerto for Orchestra (1969). In the first thirty seconds we're told a great deal about what's to come, with the character changing every couple of seconds: a chord of sustained strata is erected level by level, strings to low woodwinds to high woodwinds; then a sustained note in the horns; tiny pointillist gestures from trumpet and oboes, a flurry in clarinets and flutes punctuated by percussion. Each of these gesture "types" returns, moving from one instrument or group to another, reconfigured in time and register. The flurries are extended and shared among larger groups, as are the flicking pointillisms; the sustained chords breathe for longer spans; the vibraphone picks up on the piano's cadenza-like solos, and so on. Only toward the end, after a tiny furious climax, do we have a continuous (two-and-a-half minute) passage in a consistent mood. The tempo marking here is "Tranquillo"; the tone is perhaps elegiac, questing but resolute, sustained strings and occasionally winds marked lightly by single notes in the piano. Its slightly irregular beat so slow, slow, to the point of stillness.

—Robert Kirzinger

* * * *

"But interesting is *boring*."

—Helmut Lachenmann (from an interview with Seth Brodsky at the Miller Theatre in New York, released on DVD by Mode Records)

Music, in its nature, is a physical activity, and even though technology has made it possible to be passive to an unprecedented degree when listening, music nevertheless affects the listener's brain *as though* he or she is engaged in reacting to it physically. Isn't that great? This accounts for our quickened pulse or tapping foot even when we think we haven't been aware; it accounts for the "earworm" phenomenon for songs we don't even care for; it even accounts for our impatience or frustration when we can't "figure out" a piece, often because we're resisting actually hearing it and attempting to snap it tight to preformed expectations. It accounts for the thrill at witnessing true virtuosity and for the catch of breath at an encounter (however subjectively, however momentarily) with beauty.

To be a musical performer is to immerse oneself in this receptive state of the listener in addition to one's corporeal engagement with one's instrument, whether voice or violin or computer (so it's no wonder that computer musicians, laptop jockeys, have continued to be preoccupied with computer interfaces that require greater movement than is probably technically necessary, like using Wii controllers or digital turntables). With traditional instruments, the professional classical musician spends years perfecting a technique that has stripped away, as much as possible, the accidental sounds that get in the way of, that distract from, the projection of a Bach or Mozart sonata that on the page shows no such imperfections, or a Webern bagatelle that in its apparent austerity admits of no variance of presentation. Intuitively the musician knows that this process is superficial, however difficult—that music has no fixed perfection, and attains its identity best when it passes on the breath and motion of the body producing it, achieving

resonance in the physical being of the listener.

But music is still produced physically, and acoustic, incidental, not-marked-on-the-score, not-learned-by-ear artifacts of performance are definite traces of the effort a performer makes in producing music—definite evidence of its human origin. In **Helmut Lachenmann**'s music, those prohibited sounds, the string squeak, the hollow knock of the piano's pedal, the click of the clarinet's keys have been embraced and brought into the fold of acoustic possibility.

They add to music's already vast repository of expressive ideas a reminder of the life not only behind the performance of music but also of the tactile presence of the instrument itself. That the modern cello is made of wood and has metal strings and a metal end pin is vitally relevant to that nature of the sounds that can be produced on it, versus what can be produced on a violin or a French horn. Each sound, traditional or otherwise, *means* something different from another sound, and their placement in musical context creates a work's expressive space. Lachenmann's approach, which he has applied since about 1970, he calls "musique concrète instrumentale," a reference to the early tape music pioneer Pierre Schaeffer's term for recorded real-world sounds modified and manipulated on magnetic tape. Lachenmann's implication is that the cello or piano can produce non-traditional sounds that open a window to the concrete, the non-musical world, calling into play the listener's experiences outside the concert hall. Part of the point is to bring to crisis the very act of listening (and of playing an instrument), causing the listener to "reset"—in the direction of expansion and openness, it's to be hoped—what to expect of a performance. (This is similar to the way one begins to re-examine language when writing or reading poetry.) On a socio-political level it helps break down the barriers implied in the concert-hall experience. It causes one to pay attention; it does away with complacency.

Thus the composer's statement "Interesting is boring." "Interesting" implies a passive and abstract stance toward the observed artistic action. That's not the goal of music.

Helmut Lachenmann's intense exploration of the very means and consequences of music-making continues a modernist lineage that goes back to Varèse and Webern. Although several years younger than the key Darmstadt-era composers Stockhausen, Boulez, Berio, and Nono, he was a student in their courses at Darmstadt beginning in 1957, and went on to study privately with Nono in Venice. The Italian composer was only just beginning his own journey through a reassessment of music; his style would change radically over the decades from the 1950s to the 1980s, so he and Lachenmann became fellow-travelers, finding new paths where there were no paths ("No hay caminos, hay que caminar.") Having incorporated non-instrumental sound sources (alarms, found objects) in his instrumental music of the 1960s, beginning in 1968 with *temA* for flute, voice, and cello, Lachenmann began exploring the aforementioned "musique concrète instrumentale" approach, continuing in the etude-like *Pression* for solo cello, in which the player explores a huge variety of non-traditional ways of creating sound, and *Guero* for solo piano, which goes so far as to avoid pressing the keys of the instrument in the expected way. Later and larger ensemble works incorporate the discoveries of these pieces with traditional playing techniques. Lachenmann isn't the only composer to have explored instruments in this way, but his research has been thorough and somewhat systematic, and his musical results have certainly been among the most compelling, and for that reason his influence has been, and continues to be, profound. Even his erstwhile teacher Luigi Nono employed some of Lachenmann's methods in some of his late works, such as *...sofferte onde serene...* for solo piano and tape.

"...zwei Gefühle...", Musik mit Leonardo ("...two feelings...", music with Leonardo; 1992) for narrator and ensemble marked the most important stage of refinement and comprehensiveness of Lachenmann's compositional ideas to date. A measure of its importance to him was his incorporation of the entire, twenty-minute piece into the second part of his big opera *The Little Match Girl* (1997), based on the Hans Christian Andersen fairy tale, which itself was a grand consolidation of the composer's aesthetics. Here the presence of text provides a pre-existing "narrative" armature that acts as a sounding-board and foundation for the voice—this isn't to be underestimated, since we expect a different kind of meaning from text, even if it's sonically refracted and fragmented as it is here. The physical production of the vocal sounds—exaggerated rolling of r's, isolated sibilants and dental fricatives—requires, even if we don't know German, a different kind and level of attention to both the sound and the meaning of the text, just as the instrumental activity requires a similar shift in perspective. Leonardo's text is also a self-examination, a kind of echo-chamber in which its recursive nature gathers new energy in our own similar thoughts. Lachenmann's translation of the Italian to German creates a new set of resonances and a new sound-palette, personalizing the message and its delivery. Vocalizations within the ensemble break down the dichotomy that exists between the speaker and his musical environment.

—Robert Kirzinger

The composer wrote the following program note (here translated by J.T. Tuttle) for a performance of "...*zwei Gefühle*..." at the Huddersfield Festival in 2000.

A large portion of "...*zwei Gefühle*..." was written in Luigi Nono's empty house in Sardinia (he died in 1990), and there is no doubt that his memory influenced my conception of the piece at the time.

My work began from the experience of "structural hearing," which is to say the perception and observation of what resonates in an immediate manner, but also the relationships which structure it. These are tied to interior images and feelings which do not in any way distract from this process of observation, but remain indissolubly linked to it and even give it a particular intensity. This is the strange situation which we encounter when we decipher a message concerning us. The immediate job of perception, the (eventually laborious) recognition and assembly of signs on the one hand and, on the other, the power of the message as an intrinsic structure, are strongly intertwined, to the extent of determining one another and forming a complex and unitary experience.

The two narrators of Leonardo da Vinci's text in "...*zwei Gefühle*..." are the two quasi-complementary conscious parts of an imaginary "Wanderer" and of a reader who marvels in silence. These two function in an unconscious manner akin to the two hands of a blindman working together, which might pass over the text as over a precious inscription, seizing upon its particles, one after the other, and assembling them in his memory as well as can be expected. This assemblage is both concentrated and sober, "damaged" and "struck" (in both senses of the term), since semantically it is an anxious search conducted in ignorance, in which the groping blindman recognises himself.

Whatever resonates is understood as twofold: a material deduced and transformed from the phonetic components and, at the same time, as sparse fragments of a traditional reservoir of affective gestures, arranged in a new way through the sonic relationship of acoustic fields, articulated variously from within, like different volcanoes which come to life or cool off. A Mediterranean sound landscape at an inhospitable altitude—a "pastoral" written while pondering over what links me to the composer of *Hay que caminar*.

—Helmut Lachenmann

TEXT

Desire of Knowledge

The raging sea, whipped by the north wind, does not make such a roar with its tumultuous waters between Charybdis and Scylla. Neither do Stromboli nor Mongibello, when the suphurous flames that they enclose force and burst the tall mountain, spewing stones and earth into the air along with the spurting flame that they vomit; neither Mongibello, when its blazing caves release the elements restrained with such difficulty, spitting and vomiting them furiously round about, repulsing everything which might be an obstacle to their impetuous surge...

Drawn from my vain reverie and desirous of seeing the myriad varied forms created by fecund Nature, I wandered a moment amongst the shadowy rocks and eventually reached the entrance of a large cave before which I remained a moment, stunned and totally unaware of this marvel. I bent my back, my left hand on my knee and, with my right hand, shaded my squinting eyes, repeatedly leaning from one side to the other, attempting to distinguish something within. But that was made impossible by the darkness which reigned. Soon, two things rose up in me: fear and desire—the fear of the dark and threatening grotto, and the desire to see if there was nothing mysterious there.

(extract from: Leonardo da Vinci - Codici Arundel, translated by J. T. Tuttle)

Chief Conductor of the Noord Nederlands Orkest, **Stefan Asbury** is a regular guest with many of the leading orchestras worldwide. Recent and current highlights include performances with the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, and the Tokyo Symphony Orchestra. Previous seasons have included guest engagements with the London Symphony Orchestra, Los Angeles Philharmonic, RAI Turin, Seattle Symphony Orchestra, Dresdner Philharmonie, Seoul Philharmonic Orchestra, West Australian Symphony Orchestra, and the Orchestra of St Luke's. He enjoys frequent collaborations with the Basel Sinfonietta, WDR Sinfonieorchester, hr-Sinfonieorchester, NDR Sinfonieorchester, and ORF Radio-Symphonieorchester Wien. Mr. Asbury is also a regular guest conductor at such festivals as Automne en Normandie, Wien Modern, Wiener Festwochen, Munich Biennale, the Salzburger Festspiele, and La Biennale di Venezia. Since 1995 Stefan Asbury has served on the faculty of the Tanglewood Music Center, and since 2005 has held the Sana H. and Hasib J. Sabbagh master teacher chair on the Conducting Faculty. From 1999 to 2005 he was Associate Director of New Music Activities. In addition to his regular summer teaching he has given conducting master classes at institutions such as the Hochschule der Kunste (Zurich), Venice Conservatoire, and Tokyo Wonder Site, and his master classes are featured in the Boston Symphony Orchestra's *Inside the TMC*. Recent opera productions included conducting John Adams's *A Flowering Tree* for the Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen, Britten's *Owen Wingrave* with Tapiola Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with Théâtre Royal de La Monnaie and the Nationale Reisopera, Johannes Maria Staud's *Berenice* at Munich Biennale and Britten's *A Midsummer Night's Dream* in Karlsruhe. He has collaborated with the Mark Morris Dance Group in their production and tour of Prokofiev's *Romeo and Juliet*. Performances took place at Lincoln Center and at the Barbican, among other venues. He collaborated with MMDG again on *Four Saints in Three Acts* at the Brooklyn Academy of Music. Stefan Asbury has particularly strong relationships with many living composers, including Oliver Knussen, Steve Reich, Wolfgang Rihm, Unsuk Chin and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Musikfabrik, and the London Sinfonietta. He was Music Director of the Remix Ensemble Casa da Musica Porto from 2001 to 2005, working with them to commission new works and programming an innovative mix of jazz, film, and music theater. Notable among his recordings are works by Unsuk Chin with Ensemble intercontemporain on Deutsche Grammophon, a CD of music by Jonathan Harvey (awarded a 'Monde de la Musique CHOC' award), and Gérard Grisey's complete *Les Espaces acoustiques* with WDR Sinfonieorchester, which won a Deutschen Schallplattenkritik award.

Baritone **Brian Church** has enjoyed a busy and varied career in the Boston performing arts scene. He performed works by Beat Furrer and Helmut Lachenmann with the Sound Icon chamber orchestra, appeared in the solo quartet version of David Lang's *Little Match Girl Passion* with Boston Modern Orchestra Project (BMOP), and premiered Christian Wolff's *Exception to the Rule* with Callithumpian Consort . Working with Guerilla Opera, he has performed and premiered several roles over the past 4 years: Joe Biden and Joe the Plumber (*Say It Ain't So, Joe* by Curtis Hughes), the Doctor (*Heart of a Dog* by Rudolf Rojahn), Clem Dupree (*Bovinus Rex also* by Rojahn) and Darren (*Giver of Light* by Adam Roberts). Church has performed Peter Maxwell Davies's *8 Songs for a Mad King* with both the Callithumpian Consort and Collage New Music, the latter performance of which was selected as "Most Exciting Contemporary Concert" in *The Boston Phoenix* 2009 Classical Year In Review. Mr. Church is a longtime member and soloist with the Cantata Singers and the Choir at King's Chapel. An accomplished bassist and songwriter, he is currently recording his first solo album of original material.

Stilian Kirov is assistant conductor of the Seattle Symphony Orchestra. He has also served as associate conductor of the Memphis Symphony Orchestra and music director of the Memphis Youth Symphony Program. Mr. Kirov has conducted ensembles around the world, including the Orchestre Colonne (France), Orchestra of Colours (Greece), Philharmonic Chamber Orchestra "Leopolis" (Ukraine), Sofia Festival Orchestra, State Hermitage Orchestra (Russia), Thüringen Philharmonic Orchestra (Germany), National Repertory Orchestra (Breckenridge, Colorado), Amarillo Symphony, New World Symphony, and the Juilliard Orchestra, among others. His numerous awards and prizes include an EMMY Award with the Memphis Symphony for the Soundtrack Project; the Orchestra Preference Award and Third Prize at the 2010 Mitropoulos Conducting Competition; the Charles Schiff Conducting Award for outstanding achievement at The Juilliard School, and France's 2010 ADAMI Conducting Prize. Mr. Kirov is a graduate of the Juilliard School's Orchestral Conducting Program, where he was a student of James DePreist.

Ciarán McAuley was born in 1983 in Harare, Zimbabwe. The Irish conductor studied at the Royal Northern College of Music (UK) and at the Zürcher Hochschule der Künste (Switzerland), under Johannes Schlaefli. He has participated in master classes with, among others, Bernard Haitink and David Zinman, as well as in workshops with the likes of the BBC Scottish Symphony Orchestra, Tonhalle Orchester, and Festival Strings Lucerne. In 2009 he won the Ricordi Conducting Prize; in 2010 and in 2012 he was the recipient of the Bryden Thomson Trust Award, and since 2011 he has conducted as part of the Deutsche Dirigentenforum. Highlights of his 2012-13 season include engagements with the Vanemuise Sümfooniaorkester, Baden-Badener Philharmonie, Thüringer Symphoniker, and assisting at Norrköping Symfoniorkester.

Michele Marelli, who holds a major in clarinet with highest honors from the Conservatory of Alessandria under the guidance of Prof. Giacomo Soave and a degree in Modern Literature from the University of Turin with a thesis on Stockhausen, is internationally known as one of the best contemporary music soloists of his generation. He furthered his studies in England with Alan Hacker, in Germany with Suzanne Stephens and in France with Alain Damiens. At eighteen he met Karlheinz Stockhausen, establishing a profound artistic relationship that lasted for more than a decade during which he performed and recorded under the composer's guidance. Stockhausen himself encouraged Mr. Marelli to devote himself to the basset horn. A six-time winner of the Prize of the Stockhausen Stiftung für Musik and other prestigious international prizes he has been awarded include the First Prize at the International Contemporary Chamber Music Competition in Krakow (2004), the Valentino Bucchi clarinet Competition in Rome (2007), the Honorary Logos Award in Belgium (2000), the Jeunesse Musicale auditions (2001), the DESONO association scholarship (from 2001 to 2005), and in 2006 the "Master dei Talenti Musicali" award from the Fondazione CRT. He is assistant to Suzanne Stephens at the Stockhausen Kurse Kürten. The Stockhausen Foundation entrusted him to perform the world premiere of Stockhausen's *Uversa* from *Klang* for basset horn and electronic music during the MusikTriennale in Cologne. His performance was later published by the Stockhausen Complete Edition. The Stradivarius label released his CD of Stockhausen's *Harlekin* to great critical acclaim. At the Donaueschinger Musiktage, with the Hilversum Orchestra conducted by Peter Eötvös, he performed the world premiere of Marco Stroppa's *Let Me Sing Into Your Ear*, dedicated to him by the composer; this was later recorded for the label Neos. Mr. Marelli has an intense schedule of concerts all over Europe and holds regular master classes and seminars on the interpretation of contemporary music at Italian and European conservatories. Since the age of ten he has played on Vandoren reeds and mouthpieces and is currently an endorser for the French brand.

Stu Rosner

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Elliott Carter

1908-2012

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Friday, August 9, 2:30pm
Florence Gould Auditorium, Seiji Ozawa Hall

PIERRE-LAURENT AIMARD, piano
JACK QUARTET
MARCO STROPPA, electronics/sound projection
THE NEW FROMM PLAYERS

ELLIOTT CARTER (1908-2012)	*Epigrams* (2012; U.S. premiere) SARAH SILVER+, violin MICHAEL DAHLBERG+, cello PIERRE-LAURENT AIMARD#, piano
HELMUT LACHENMANN (b.1935)	Third String Quartet, *Grido* (2001) THE JACK QUARTET* Christopher Otto, violin I; Ari Streisfeld, violin II John Pickford Richards, viola; Kevin McFarland, cello
MARCO STROPPA (b.1959)	*Traietorria* (1989; U.S. premiere) PIERRE-LAURENT AIMARD#, piano MARCO STROPPA#, electronics/sound projection

+New Fromm Player #TMC Faculty *Guest artists

NOTES

Elliott Carter wrote five string quartets, the only "standard" chamber music genre he returned to consistently over the course of his working life—about one a decade from 1951 until 1995, all major works making up a major cycle rivaling, say Bartók's or Schoenberg's, and deliberately so. Carter had good fortune in fairly early on catching the attention of the Juilliard String Quartet, and in more recent years these works, which initially seemed like an insurmountable challenge for the average ensemble, have become a solid part of the repertoire of many quartets.

Other standard genres of chamber music popular in the Classical and Romantic eras, like piano quintet (piano with string quartet), piano quartet (subtract one violin), piano trio, and string trio, seemed to hold little fascination for Carter; certainly the tradition of those ensemble types isn't as elevated as that of the string quartet's. Finally in the 1990s, with commissions, he began ticking off other standard types, beginning in 1992 with the Quintet for piano and winds, followed in 1998 by the Quintet for piano and string quartet, and Oboe Quartet (oboe and string trio) in 2001. The former and the latter, not really coincidentally, are ensemble types the towering examples of which are Mozart's; the quintet for piano and strings was solidified in the Romantic era via pieces by Schumann, Brahms, and Dvořák.

In trying something with definite historical precedent, though, Carter was at the same time trying something new for himself, a philosophy that he maintained throughout his artistic life. And although he did return again and again to the combination of piano with large ensemble, he also wrote *one* oboe concerto, *one* clarinet concerto, *one* cello concerto, one violin, one horn, one flute concerto, one miniature harp concerto, one bass clarinet concertino, and so on, in his last two-plus decades; a single work each for percussion ensemble, string orchestra, wind ensemble, and percussion with ensemble; one string trio. The approach reminds us of Bach's filling-in of his catalog with the different types of piece and style prevalent in his time. *Epigrams*, Carter's final work, is his sole piece for the standard genre

of piano trio—piano, violin, and cello, a genre established in Mozart and Haydn's time as a modernization of the accompanied Baroque solo sonata. As with string quartets, albeit to a lesser degree, piano trio groups have formed and sustained themselves over years, such as the Beaux Arts Trio and the Kalichstein-Laredo-Robinson Trio.

Epigrams—the title could hardly be more apt—is dedicated to Pierre-Laurent Aimard; he premiered the group of twelve little movements with members of the Birmingham Contemporary Music Group at the Aldeburgh Festival on June 22, 2013. These pieces were composed over the course of several months—each is dated individually, and the whole is assembled without regard to chronology of completion: the first piece is the most recent, 9/23/12. Nevertheless, the musical moments fit together well here. In several cases of adjacent movements written months apart, the second of the pair continues the thought of the first. Following the largely slow, static idea that makes up most of the first movement, the burst of activity at its end, piano-cello-violin, is echoed at the start of the Agitato second movement. This second piece is in two parts—the agitated, short first section gives way to icy, static high harmonics in the strings, which in turn anticipate the beginning of the Tranquillo third epigram, and so on. To find precedent in Carter's work for such variety in such short sections we could look back all the way to the composer's *Eight Etudes and a Fantasy* for wind quartet (1949), or to the composer's more recent song cycle *Tempo e Tempi*, but ultimately the only clear philosophical difference between the quicksilver changes in *Epigrams* and those of *Instances*, his final orchestral work, performed here yesterday, is the space between pieces here. Surely there's also an echo of *Instances* in the coda-like single notes that finish the twelfth piece?

—Robert Kirzinger

Helmut Lachenmann's **Third String Quartet, *Grido***, was written for and is dedicated to the Arditti Quartet, which gave its first performance in Melbourne, Australia, on November 2, 2001.

Lachenmann's first string quartet, *Gran Torso* (1971), was composed at the beginning of his exploration of what the composer calls "musique concrète instrumentale," an approach to instrumental writing that examines the actions of playing and the resultant sounds (and vice versa). (For more background on Lachenmann, see page 17.) *Gran Torso*, as a first dance with the venerated genre of string quartet, is a gauntlet: its sound-world is aggressively difficult and apparently unrelated, even antipathetic, to what one might consider the ideal. And yet, and yet, that ideal is able also to encompass Beethoven's as-aggressive, albeit different-sounding *Grosse Fuge* (which Lachenmann's title obviously invokes), arguably as foreign to the other movements of Beethoven's B-flat Quartet, Op. 130, as Lachenmann's piece is to Beethoven. In *Gran Torso* Lachenmann needed to cover a lot of ground to stake out the technical and expressive range of the quartet; Beethoven had done the same at each stage of his career.

Lachenmann's Second String Quartet, *Reigen seliger Geister* (1989; "Dance of the Blessed Spirits," referring to the most famous passage in Gluck's *Orpheo ed Euridice*), focused on and refined a bowing technique that plays a secondary role in *Gran Torso*, called "flautato," which can be employed for a range of unfocussed and ethereal sounds, noisy but less aggressive than the prevalent mode of the earlier quartet. In *Reigen*, the composer calls for very specific bow placement and movement, resulting in a continuum of subtly different sounds, categorizable by type and effect. He also treats the quartet as one big "superinstrument" capable of producing a very complex but complete and indivisible acoustic presence.

Grido, which takes its title from the names of the Arditti Quartet's members, required a further stage of refinement along this same path, one that resulted in a very substantial (ca. 25-minute) piece whose very heft conveys its seriousness and the string quartet genre's position in Lachenmann's oeuvre. Although still texturally rich, *Grido* allows a lyrical vein that the earlier quartets avoided, or couldn't accommodate. Its moments of delicacy request a high level of concentration from the listener, which will be rewarded in kind.

The composer's notes from the first performance of *Grido* are reprinted below.

—Robert Kirzinger

> For me, composing means, if not "solving a problem," then indeed ecstatically grappling with a traumatic dilemma: to confront the technical challenges of composition—perceived and adopted—so as to bring about a resolution. While this situation, per se, is not new to me, it nonetheless remains alien, for it is in this that I lose myself, and in so doing truly find myself again. I know that sounds enigmatic, yet in different ways, every "problem," every "traumatic dilemma," embodies the categorical question of the possibility of authentic music.

This concept of authenticity has become questionable because of music's ubiquity and ready availability; administered on a global scale in a civilisation which has been flooded and saturated by music (auditory consumerist magic) and which, because it has become standardised, has been dulled. That questionability is an unconsciously recognisable and suppressed collective reality. It is the exterior of our repressible—yet no less real—inner longing for liberated space for the perceptive soul: for "new" music.

My third String Quartet reacts to this situation under even more difficult circumstances. With the two preceding works for the same instrumental combination, I faced the game of "coming to grips," each time with a different background of experience and certainly with different inner preconditions. The *Gran Torso* (1972) and the *Reigen seliger Geister* [*Roundelay of Blessed Souls*] (1989) marked turning points in my compositional practice. In *Gran Torso*, I exemplified one of my fundamental concepts which, rather than orientating itself on the principles of interval-rhythm-timbre, proceeded instead on the basis of turning concrete energy into sound production: a concept which I once provisionally labeled "musique concrète instrumentale." From the string quartet, I effectively made a 16-stringed instrumental body which reacted to maltreatment with its corporeality—sounding, rustling, breathing, pressing. As such, the traditional method of playing represented merely a specific variation of the overall possibilities with the instrument. Eighteen years later, my Second Quartet, the "Roundelay," could only exceed these boundaries by focusing on a single, developed playing technique: the "pressureless flautando," in which notes function more like shadows of sound (and vice versa—sound, or rather, pitchless murmurs, as shadows of intervallically precise, controlled notes and sequences). It was a focusing—that is, a refining and manifold modification—which, for its part, transformed diametrically opposed countersubjects. Using abruptly crescendoing bowing passages, which virtually sounded like recordings played backwards, in pizzicato soundscapes, a different or differently clattering world of sound and expression actually appeared. With both of these works I thought I had overcome the "trauma" associated with the string quartet, since I had almost reached the exact, middle path between the two works; namely, my *Tanzsuite mit Deutschlandlied* ("Dance Suite with Song of Germany") (1980)—a kind of concerto for string quartet and orchestra, in which I had already worked effectively with this instrumental combination.

And now? What does Robinson Crusoe do if he believes his island to be developed? Does he settle down anew, returning in a self-established ambience to the lifestyle of bourgeois contentment? Should he heroically tear down the establishment again? Should he leave his nest? For he who seeks the way, what is one to do once the path through the impassable has been trodden? He reveals himself and writes his 3rd String Quartet, because the appearance of self-satisfaction is deceptive. Pathways in art don't lead anywhere and most certainly not to a "destination." For this goal is nowhere else but here—where friction between the creative will and its processes turns the familiar into the foreign—and we are blind and deaf.

"Grido," shout or cry in Italian, is a personal dedication to the present members of the Arditti Quartet (**G**raeme, **R**ohan, **I**rvine, **DO**v). It also satisfies a request from Irvine Arditti for me to write a louder piece than my two previous quartets.

—Helmut Lachenmann

(For more about Marco Stroppa, please see page 15.)

Traiettoria ("Trajectory"), for amplified piano and computer-generated sounds, is a formative work in Marco Stroppa's catalog. It was originally composed as three separate pieces: ... *Deviata* (1982-84), *Dialoghi* (1983), and *Contrasti* (1984). After an initial performance of the triptych in 1985 by Adriano Ambrosini and Stroppa at the Venice Biennial, the piece was revised and expanded until 1989, when Pierre-Laurent Aimard and the composer performed it in Amsterdam. The latter duo also released a studio version of the composition in 2009 on the Stradivarius label.

It would contravene Stroppa's intentions to consider *Traiettoria* a solo piano piece in which the electronic component merely acts as a sort of sonic enhancement. Instead, the work is (at least) a duo, in which the pianist collaborates with a second "performer"—the operator of the computer-generated sounds and mixing board. Stroppa analogizes this person's role as that of the piece's conductor. With this in mind, one can liken the piece to a kind of concerto in which the electronics take on the role of the orchestra. The concerto model—with a soloist, conductor, and a virtual orchestra of electronics—is a useful one for listeners, in that it helps to underscore the abundant interactivity found in *Traiettoria*.

Its spatial conception is another important component of the piece. The amplified piano sounds radiate from two

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HIGHWOOD GATE

Performance Hours

speakers placed near the instrument. The computer-generated sounds emanate from speakers placed around the hall, giving the audience an immersive aural experience. Another speaker placed underneath the piano points upward towards its soundboard. The interpenetration of sound colors thus obtained reflects the ways in which Stroppa develops the musical materials of *Traiettoria*, and helps imbue the piece with a rich palette and compelling narrative framework.

...Deviata begins with an extended introduction for solo piano, featuring explorations of registral extremes, flurried gestures, and a wide dynamic spectrum. The entrance of the electronics shifts the piano into a more reserved, accompanimental role. The electronics part builds in intensity, ending the movement with a furious climax.

Dialoghi explores a more balanced relationship between piano and electronics, with ruminatively slow reiterated bass notes from the piano activating reverberating, synthetically punctuated overtones. Scurrying gestures reminiscent of the piano's opening are gradually overlaid, with densities of material moving from diaphanous spectra to a buildup of sound clusters. Partway through, we return to a sparer ambience. From this moment of comparative repose, the composer extrapolates, creating a panoply of harmonic, rhythmic, and gestural associations between the piano and electronics. The movement closes with a fade to a sense of uneasy repose.

The longest movement of the three, *Contrasti* opens with computer-generated percussive sounds haloed by overtone-rich chords. Sounds from the noise spectrum, as well as bell-like timbres, are developed. The piano reenters for a solo turn, reintroducing both the fast-moving treble register gestures of the opening and a slower-moving melody that wends its way through the instrument's entire range. Clusters and repeated-note chords echo the percussive demeanor of the electronics' previous interlude, while arpeggiated chords resonate, bell-like. The two performers join in an extended exchange of contrasting musical gestures, some abrupt and disjunct, others sustained. The spatial component of the work becomes increasingly apparent, as elements ricochet throughout the sound space and surround the audience with an intricate and multifaceted duet. Thunderous walls of electronic sound and sepulchral bass notes from the piano build towards an impressive climax, after which a denouement of skittering feints and oscillating swirls create a long diminuendo.

—Christian Carey

ARTISTS

To read about Pierre-Laurent Aimard, please see page 4.

Henrik Olund

The JACK Quartet electrifies audiences worldwide, performing to critical acclaim at Wigmore Hall (London), Les Flâneries Musicales de Reims (France), Ultraschall Festival für Neue Musik (Germany), Muziekgebouw aan 't IJ (Netherlands), Festival Internacional Cervantino (Mexico), Donaueschinger Musiktage, the Darmstadt courses, Library of Congress, Kimmel Center, Venice Biennale, Lucerne Festival, and Carnegie Hall. JACK has recent and upcoming performances at the SONiC Festival as hosts of the Extended Play Marathon at Miller Theatre, Vancouver New Music, Strathmore Hall, cresc–Biennale für Moderne Musik (Germany), National Gallery of Art, Newman Center for the Performing Arts, Le Poisson Rouge performing with pianist Ursula Oppens, Carnegie Hall Neighborhood Concerts performing with composer/guitarist Steven Mackey, Carnegie Hall Choral Institute performing with the Young People's Chorus of New York City, the Wittener Tage für Neue Kammermusik (Germany) performing string octets with the Arditti Quartet, and the Athelas New Music Festival (Denmark). Through 2012-2014, JACK joins pianist Maurizio Pollini in his Perspectives series with performances at the Lucerne Festival, Suntory Hall Japan, Cité de la Musique Paris, Staatsoper Unter den Linden Berlin, and Teatro alla Scala Milan. JACK was the featured ensemble for the 2012 Finale® National Composition Contest in partnership with MakeMusic and the American Composers Forum. Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, György Kurtág, Matthias Pintscher, Georg Friedrich Haas, James Dillon, Toshio Hosokawa, Wolfgang Rihm, Elliott Sharp, Beat Furrer, Caleb Burhans, and Aaron Cassidy. Upcoming and recent premieres include works by Jason Eckardt, Zeena Parkins, Payton MacDonald, Huck Hodge, James Clarke, Mauro Lanza, Simon Steen-Andersen, Walter Zimmermann, and Toby Twining. JACK has led workshops with young composers across the country and in Canada and Europe and seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience. The members of the quartet met while attending the Eastman School of Music, and they have since studied with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble intercontemporain.

Saturday, August 10, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

TANGLEWOOD MUSIC CENTER FELLOWS, FACULTY, and GUESTS
THE NEW FROMM PLAYERS

ELIZABETH KEUSCH, soprano
PIERRE-LAURENT AIMARD, piano
STEPHEN DRURY, piano

MARCO STROPPA
(b.1959)

Ossia: Seven Strophes for a Literary Drone (2005)
MATTHEW LESLIE SANTANA+, violin
LOUISE GREVIN, cello
KATHERINE DOWLING+, piano

HELMUT LACHENMANN
(b.1935)

GOT LOST (2008)
Texts by Friedrich Nietzsche, Fernando Pessoa, Anonymous
ELIZABETH KEUSCH*, soprano
STEPHEN DRURY#, piano

ELLIOTT CARTER
(1908-2012)

90+ (1994)
Retrouvailles (2000)
Tri-Tribute (2007-08)
PIERRE-LAURENT AIMARD#, piano

+New Fromm Player #TMC Faculty *Guest artist

NOTES

To read more about Marco Stroppa, see page 15.

Apart from repertoire for solo piano, **Marco Stroppa** has only turned to acoustic chamber music in the past decade; prior to this, he preferred working with instruments plus electronics or larger forces. His works for smaller sized ensembles retain interests in spatiality, variegated timbres, and unconventional narrative structure. Thus, in his hands, a grouping as conventional as piano trio sounds anything but mundane.

Even the title of this piece is multilayered in references. The *Ossia* in question is not the musical term, but the nickname of Joseph Brodsky (1940-96), Russian American poet and winner of the 1987 Nobel Prize in Literature. The drone mentioned isn't a musical reference either: Brodsky was called a "literary drone" in a 1963 denunciatory article in the newspaper *Vecherny Leningrad*. "Seven Strophes" refers to a poem by Brodsky describing a nearly-blind man creating an intimate portrait of a woman.

The musical portrait unveiled in Stroppa's *Ossia* is an unusual approach to spatialism. Instead of having instrumentalists move about the space while playing, as composers such as Lindberg, Brant, and Nono have done, Stroppa seeks to give an evolving impression of a space's acoustics by frequently changing the roles and interplay of musicians who remain still while playing.

The first movement, marked "Hushed, hunching," is a duet for violin and cello, both muted. The former plays sustained harmonics; the latter also plays high artificial harmonics, produced on the low strings, to create what the composer calls "a quite unusual timbre." The piano only enters in the last two measures to reinforce the strings' resonance with a low chord. In the second movement, marked *Erratico* (erratically), the piano begins solo, playing angularly deployed clusters, dissonant sustained verticals, and incipient ostinati. When the other two instruments join in, still more gestures are added to the mix: furious scalar figures, repeated notes, dissonant double stops, and the return of harmonics in the strings. This leads directly into the third movement, which features a haze of repeated piano notes punctuated by staccato stabs and terse chordal interjections from the strings. A brief respite highlighted by string glissandi gives way to a brusque reiteration of the repeated piano passages, culminating in a climactic ascent and brief echo.

The cello sliding among various harmonics is the focal point of movement four. The piano again supplies resonant bass notes that eventually develop into forcefully thwacked clusters. In the fifth strophe, the violin takes the lead in a skittering duo with the cello, interrupted by building sustained notes and divebomb downward slides. All three instruments begin the pizzicato-filled sixth movement together, then diverge into independent continuous accelerandos. Ultimately, they converge in *Ossia*'s final movement, which reframes some of the preceding gestural language: violin harmonics (now detuned), violently attacked piano clusters, and softly depressed chords. The piece ends with simultaneous upward and downward glissandi that slide softly into nothingness.

—Christian Carey

GOT LOST (Sarah's Song) sets three apparently unrelated texts, stripped of the pathos, poetry and profanity of their diction and emanating from a single musical source: the soprano voice, which presents them in an almost casual traversal of constantly shifting fields of sound and movement, by turns playfully trilling, lamenting, calling, each replacing and interrupting the other, finally giving way to a kind of disorienting space in which the music itself binds the texts through a deadpan, transcendent declaration of self-conscious, self-reflective hilarity.

—Helmut Lachenmann (trans. Benjamin Schwartz)

To read more about Helmut Lachenmann, please see page 17.

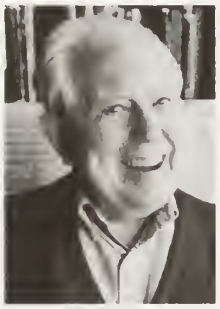
Although the Lieder tradition of Schubert and Schumann has a ghostly presence in **Helmut Lachenmann**'s *GOT LOST* (particularly in the subtitle's reference to song), it might be easier to think of this big piece as a kind of duo-drama for singer and pianist. The three texts set up three different expectations of sincerity, and the very juxtaposition of Nietzsche, Pessoa, and Anonymous Laundry Person is one that undermines what we think of when we think of song. Fernando Pessoa (1888-1935) is a particularly interesting presence here: in his life the great and mercurial Portuguese poet challenged the very idea of identity, creating more than six dozen different new names for himself, subtly shading his personalities to fit the writing task at hand. This instability (or, put another way, range of possibilities) provides a literary context for the wide world of sound present in Lachenmann's "Lied." The vocal part, in particular, is wildly virtuosic, beyond any requirement of traditional text-delivery.

To hear *GOT LOST* in proximity to "*...zwei Gefühle...*", performed here this past Thursday night, is a valuable experience, akin to viewing Picasso's *Demoiselles d'Avignon* next to his *Guernica*, or watching *Twelfth Night* after seeing *King Lear*. *GOT LOST*, Lachenmann's first piece for voice and piano (!), employs a palette of vocal sounds and gestures that would have been entirely out of place in the Leonardo work; as one might infer from the composer's brief comments above, those gestures are often surprisingly and delightfully ridiculous. The interaction of the pianist with the piano, the vocalist with her own body, and the two performers with each other is an intricate, theatrical dance that adds to the impact of the music itself. The texts, too, overlap (don't worry at all about following along; at best one might pick out specific moments) and interact in dynamic ways; the meaning we derive from them is more due to our awareness of someone attempting to express something as to knowing what that something is. It's both poignant and comic, Beckett-like.

Lachenmann wrote *GOT LOST* for the soprano Sarah Leonard (thus "Sarah's Song"), who gave the premiere with pianist Rolf Hind on April 24, 2008, during the Munich Biennial for Music Theater.

—Robert Kirzinger

Elliott Carter studied piano and oboe as a young man, but was never a composer-performer; nevertheless he maintained a sympathy for the double reeds and wrote idiomatic yet distinctive music for the piano throughout his life. His Piano Sonata (1946) taps into the wild virtuosity of jazz—specifically Art Tatum—and he really can't be said to have followed that piece with any truly slow, lyrical music for the instrument. A Carter piano part is always immediately identifiable. In addition to being an integral part of many ensemble and orchestral works, piano figures in half-a-dozen concerted works, beginning with the Double Concerto, then the Piano Concerto in the 1960s, and then more recently *Dialogues* and *Dialogues II*, *Interventions*, and *Two Controversies and a Conversation*, which is another kind of brief double concerto. After the Sonata, it was more than thirty years before he wrote another solo piano work, his crazily difficult, breathtaking *Night Fantasies*; thereafter his solo works tended to be occasional pieces, often requests and gifts for individual musicians. Pierre-Laurent Aimard is one of these; for Mr. Aimard Carter wrote *Caténaires* (2006).


Meredith Heuer

All the works on this program fall into this category. Of **90+**, Carter writes, "90+ for piano is built around ninety short, accented notes played in a slow regular beat. Against these the context changes character continually. It was composed in March of 1994 to celebrate the ninetieth birthday of my dear and much admired friend, Goffredo Petrassi, Italy's leading composer of his generation. Its first performance was given by Giuseppe Scotese on June 11, 1994, at the Pontino Music Festival dedicated to Petrassi's birthday."

Carter wrote ***Retrouvailles*** ("Reunion") for another prominent composer and champion of his work, Pierre Boulez: "*Retrouvailles* for piano, commissioned by the Royal Festival Hall in London, was written to celebrate the birthday of my friend, Pierre Boulez, March 26, 2000. The score returns to the motto used in my *Esprit rude/Esprit doux I* (for his 60th birthday) and *Esprit rude/Esprit doux II* (for his 70th). *Retrouvailles* begins by recalling the end of *Esprit rude/Esprit doux II* and ends by recalling the opening of *Esprit I*. I hope this work gives some small suggestion of the great admiration I have for this extraordinary musician." The motto that Carter refers to is built of pitches derived from the name "Pierre Boulez."

Carter wrote the three tiny individual pieces of ***Tri-Tribute***—*Matribute*, *Fratribute* and *Sistribute*—at the behest of James Levine as gifts for his mother, brother, and sister, respectively, and they were intended for the conductor/pianist to play himself. Levine gave the semi-public premiere of *Matribute*, the first of these pieces, at a seminar celebrating Carter arranged by the Boston Symphony Orchestra and Harvard University in 2007; the other two tributes followed in short order. None of them exceeds three minutes.

—Robert Kirzinger

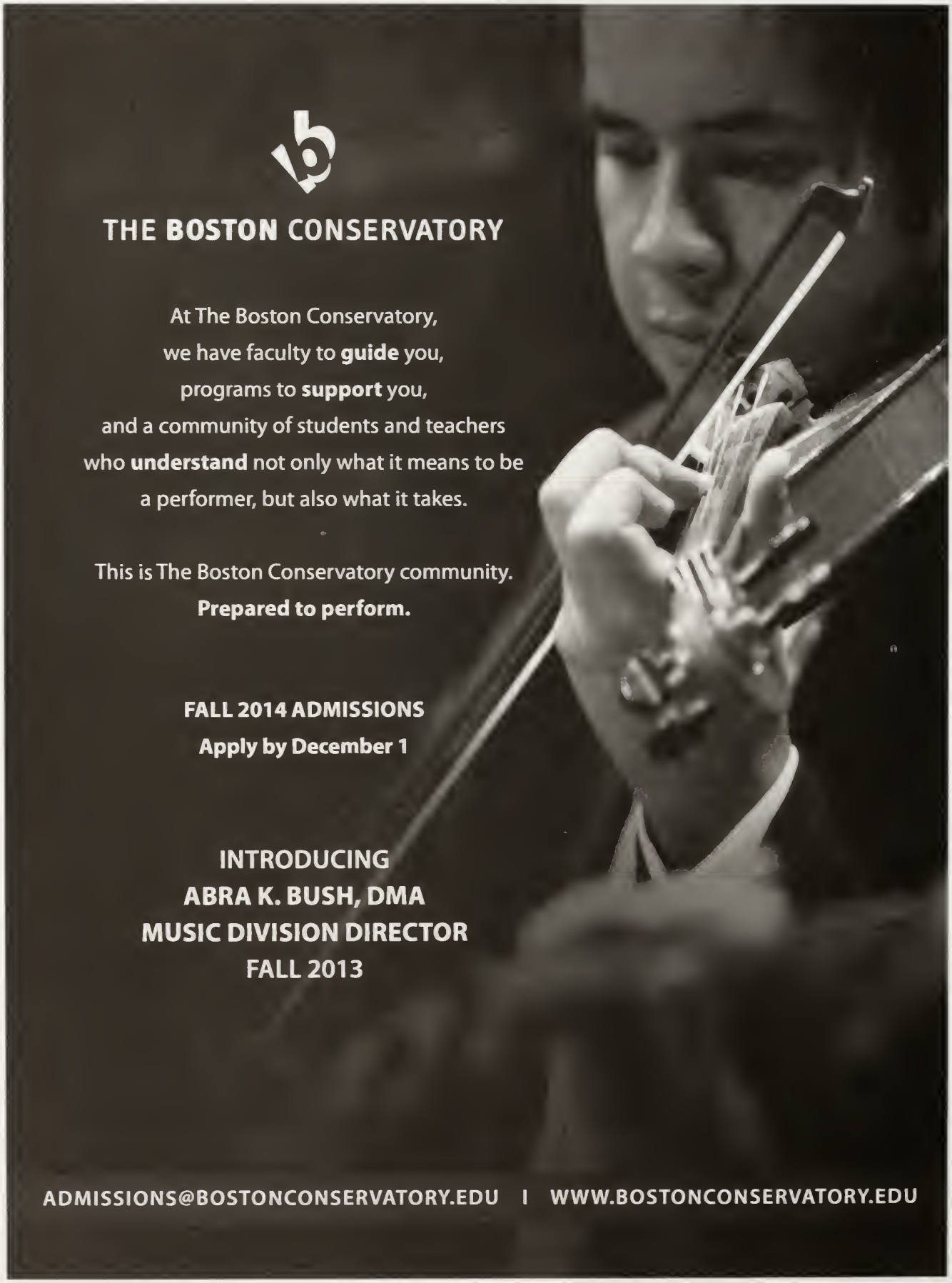
Stu Rosner

ARTISTS

To read about Pierre-Laurent, Aimard, see page 4.

Tanglewood faculty member, pianist, and conductor **Stephen Drury** is a champion of contemporary music and has performed internationally, taking the sound of dissonance to both the major concert halls and the remote corners of the world. He has worked closely with many of the leading composers of our time, including John Cage, György Ligeti, Frederic Rzewski, Steve Reich, Olivier Messiaen, John Zorn, Luciano Berio, Helmut Lachenmann, Christian Wolff, Jonathan Harvey, Michael Finnissy, Lee Hyla, and John Luther Adams, and has made numerous recordings of their work. He has appeared at new music festivals worldwide, often as both conductor and pianist. In 1988-89 he organized a year-long festival of the music of John Cage which led to a request from the composer to perform the solo piano part in Cage's *1O1*, premiered with the Boston Symphony Orchestra in April 1989. In 2009 Drury performed the solo piano part in the Fourth Symphony of Charles Ives, again with the Boston Symphony Orchestra, under Alan Gilbert. In 1999 Drury was invited by choreographer Merce Cunningham to perform onstage with Cunningham and Mikhail Baryshnikov as part of the Lincoln Center Festival. Drury has commissioned new works for solo piano from John Cage, John Zorn, John Luther Adams, Terry Riley, and Chinary Ung. He was selected by the United States Information Agency for its Artistic Ambassador Program and a 1986 European recital tour. In 1989 he was named "Musician of the Year" by the *Boston Globe*, and was also awarded the Solo Recitalist Fellowship from the National Endowment for the Arts, which funded residencies and recitals of American music for two years. He gave the first piano recitals ever in Julianehaab, Greenland, and Quetta, Pakistan. Drury has given masterclasses and served on juries internationally. He is artistic director and conductor of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Performance Practice at New England Conservatory. Drury earned his undergraduate degree from Harvard College and earned an Artist's Diploma from the New England Conservatory. He teaches at New England Conservatory, where he has directed festivals of the music of John Cage, Steve Reich, and Christian Wolff.

American soprano **Elizabeth Keusch** is an avid champion of chamber and new music and has been heard in major venues worldwide. She recently performed in Disney Hall with the Los Angeles Philharmonic and composer/conductor Thomas Adès in works by Castiglioni and Kurtág, and in the Seattle Chamber Players' Icebreaker III Festival. Other recent highlights include Helmut Lachenmann's *GOT LOST* in Luxembourg, Paris, and Amsterdam, a recital at New York's 92nd Street Y in celebration of Maurice Sendak, Mozart's Requiem and Haydn's *Paukenmesse* with the National Chorale at Avery Fisher Hall, George Benjamin's *Mind of Winter* and Oliver Knussen's *Whitman Settings* with the Berlin Philharmonic and the New World Symphony, *Lost Objects* with Bang on a Can, and a tour of Portugal with Ensemble Contrapunctus performing Schoenberg's *Pierrot Lunaire* and Shostokovich's *Seven Block Songs*. She toured the northeast with the Borromeo and Brentano string quartets performing Schoenberg's String Quartet No. 2, and debuted at the Lincoln Center Chamber Music Society with the Pacifica Quartet in Osvaldo Golijov's *Tenebre* and *How Slow the Wind*. Performances of Academy Award winning composer Tan Dun's *Water Passion for St. Matthew* took her to Stuttgart, Germany, for the world premiere, and to festivals worldwide. Symphonic appearances include those with the Cleveland Orchestra, Colorado Symphony, and Boston, Baltimore, Dallas, and Indianapolis symphony orchestras. She made her Arizona Opera debut as Polly Peachum in Weill's *Threepenny Opera*, gave the world premiere of Matthias Pintscher's *L'Espace dernier* in her debut with Opéra National de Paris, and premiered the role of Medea in Paul-Heinz Dittrich's opera *Zerbrochene Bilder* with the Kammerensemble Neue Musik Berlin and *Musikakademie Rheinsberg*. She performed the leading role in Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* with the Stuttgart Staatsoper in Stuttgart and Paris. Ms. Keusch holds a bachelor's degree from the University of North Texas and a master's degree and Artist Diploma from New England Conservatory. She was a Tanglewood Fellow in 1997 and 1999 and sang in the American premiere performances of Osvaldo Golijov's *La Pasión según San Marcos* with the Boston Symphony Orchestra at Symphony Hall. This past June she performed Lachenmann's *GOT LOST* with Stephen Drury at the 2013 Summer Institute for Contemporary Performance Practice in Jordan Hall in Boston.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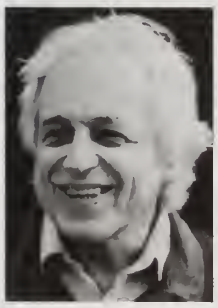
GYÖRGY LIGETI (1923-2006)	Three Pieces: *Monument – Self portrait – Movement* (1976) NICOLAS NAMORADZE+, piano I KATHERINE DOWLING+, piano II
MARCO STROPPA (b.1959)	*Ay, There's the Rub* (2001) MICKEY KATZ#, cello
CONLON NANCARROW (1912-1997)	Studies nos. 6 & 7 for player piano (c.1948-1960) Transcribed for two pianos (2007) by THOMAS ADÈS (b.1971) KATHERINE DOWLING, piano I NICOLAS NAMORADZE, piano II
	INTERMISSION
STEVE REICH (b.1936)	*Music for 18 Musicians* (1974-76) DANNY GOLDMAN+, clarinet I; SAMUEL ROTHSTEIN, clarinet II; ANDRES PICHARDO-ROSENTHAL, marimba I; JOSEPH KELLY, marimba II; CHAD CRUMMEL, PETER DODDS, and GARY WALLEN*, marimba III; JAMES RITCHIE, xylophone I; NICHOLAS TAYLOR, xylophone II; GEORGE NICKSON*, vibraphone; HYUNG-MIN SUH, piano I; XIAOHUI YANG, piano II; WEI-HAN WU, piano III; CHO EUN LEE, piano IV ; YUNGEE RHIE, voice I; MARIE MARQUIS, voice II; KRISTINA BACHRACH, voice III; REILLY NELSON, voice IV; IVANA JASOVA, violin; FRANCESCA McNEELEY, cello

+New Fromm Player #TMC Faculty *Guest artist

NOTES

Hungarian composer **György Ligeti** was a free thinker. During his life he was obliged to dodge rigidity in many forms, beginning with the totalitarian regimes that drove him from his homeland to Western Europe. Neither did he subscribe to strict rules of music-making, though he mingled with composers of the New Darmstadt movement in the '50s and minimalism in the '70s. Ligeti's personal and constantly evolving style incorporated diverse elements: historical forms, mathematical processes, collage, quotation, alternate modes of tonality and tuning, and eventually non-Western musical traditions.



Three Pieces for Two Pianos appeared in 1976, at a turning point in his career, as his grand statement of quasi-absurdist opera, *Le Grand Macabre,* was nearing completion. Having recently spent time with Steve Reich and Terry Riley in California, Ligeti used the pieces to put his own interpretation of minimalism to work. Ligeti was fascinated by the mechanical world, but also by its imperfections. The technique that he dubbed "micropolyphony" appeared in its most literal form in his *Poème symphonique* of 1962, a clicking, clacking web of 100 mechanical metronomes. But he further developed his system of layered patterning in keyboard works with human impetuses: *Continuum* for harpsichord, the organ study *Coulée,* and finally his seminal three-volume

set of piano etudes, begun in the 1980s. The inevitable indeterminacy resulting from technical demands that teeter on the brink of impossibility never deterred Ligeti. To his mind, chaos was a natural outgrowth of a meticulous, mathematical assembly—the inevitable destination of perception when algorithmic complexity grew to exceed the human mind's ability to comprehend it.

Monument is assembled with the methodical care of a stonemason. It begins with a repeated hammer-stroke on one instrument, solid and portentous. The second piano adds its own stark ostinato to the first, equally metrical but rhythmically displaced. Each line slowly undergoes an individual metamorphosis, generating new cells that cross and interlock in increasingly dense polyrhythms. While the ear is drawn to figures of obsessive repetition, it is equally seduced by the chaotic texture caused by discord of both pitch and rhythm. Both pianos are unbending, parallel in character and mechanics but grating against each other's gears. Eventually the obsessive figure of the single repeated note takes over, and after the final bass reverberations die away the movement evaporates in the instruments' highest registers, where keystrokes are felt more as physical actions than as notes.

The second piece's full title is *Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)* ["Self-portrait with Reich and Riley (and Chopin is also in the background)"], a dedication to the influence of Ligeti's minimalist colleagues and a certain piano maestro. Here the unfolding of patterns is more measured and less dramatic, movement is minute and carefully controlled. Louder, more erratic lines occasionally burst through before subsiding again into the percolating surface. Eventually, however, delicacy is dispersed as a swirl of arpeggios rises from the bass and falls back down again, a mirror-image ending to *Monument*. This final arc includes Chopin peeking out from the background, in a quote from the chromatic, perpetual-motion finale to his second piano sonata.

Bewegung ("with gently flowing motion") is the third panel of the triptych, and here the structure of *Monument* is in a way reversed: the groundwork is laid with fluid, interlocking waves of scales, out of which a marcato line surfaces. The scales intensify and expand to reach a climax at opposite extremes of register. As the flowing motion dissipates, a ghostly chorale emerges to take its place, and the two pianos proceed in tandem to a quiet close.

—Zoe Kemmerling

Zoe Kemmerling is a Boston-based violist, violinist, and writer, with a special interest in period instrument performance and new music. She was the Tanglewood Publications Fellow in 2012, and is currently executive director of the Equilibrium Concert Series in Boston.

To read more about Marco Stroppa, see page 15.

For **Marco Stroppa**, even a piece for a single stringed instrument expresses itself in a multiplicity of ways. Of course, even if we look to one of the progenitors of solo cello repertoire, J.S. Bach didn't let a suite for solo instrument seem like it was constructed simply of single melodic lines either. His suites include the employment of compound melodies, three or four melodic strands delineated by register to impart a rich harmonic scheme and make full use of the entire range of the instrument.

Stroppa's solo cello work, ***Ay, There's the Rub*** (2001, revised 2010), derives poetic inspiration from one of the most famous lines from Shakespeare's *Hamlet*. However, the composer has remarked that "the rub" can also be taken in its original sense, as an obstacle or rough patch of ground that disrupts the path of a ball in a game of lawn bowling.

For *Ay, There's the Rub,* Stroppa takes the idea of compound layers of material as a point of departure; one that is made exponentially more intricate through the use of a mixture of some conventional and many contemporary playing techniques. He employs a number of disparate strands of material: natural harmonics, artificial harmonics, pizzicato passages, fast tremolos, different bowing techniques (near the bridge, near the fingerboard, with the tip of the bow, with the wood of the bow, etc.), glissandos, and ostinato figures among them. There is also an ephemeral melody that Stroppa likens to Hamlet and the ghost of Hamlet's father. It becomes even more haunting later on, when it is transformed into an effect called a seagull's cry—a special way of sliding between harmonics. Another challenge—a rub from the player's vantage point—the technique of scordatura (an alternate tuning of the strings) is used throughout. The low C string is tuned down a whole step to B-flat; the D string down a half step to C#. Thus, when reading his part the player consults a kind of tablature, often "playing" one note while hearing another (sounding pitches are notated on a separate staff).

While this wide range of material could, in lesser hands, be assembled into a piece that is merely a grab bag of disparate techniques, Stroppa uses the idea of "the rub," as a metaphor to describe the piece's formal design. He divides his materials into three basic types: dark and cut-off sounds, sparkling and bright sounds, and the aforementioned melody that mediates between them. The "rub," the roughly demarked boundaries that exist between these groups, gradually becomes more permeable. The piece comes together as a kind of rapprochement among its strands. Ultimately, its compound design becomes unified, not by harmonic accord, but by an interwoven web of musical associations.

—Christian Carey

In his seminal history *American Music in the Twentieth Century*, composer and musicologist Kyle Gann described **Conlon Nancarrow** as "one of the strangest cases in the entire history of music." And indeed his biography has the hallmarks of a Hollywood screenplay.

Born in Arkansas to a family that did not approve of his interest in music, Nancarrow pursued his passion anyway, first attending the Cincinnati Conservatory, then dropping out and moving to Boston, where he studied privately with three of the most important figures in early 20th-century American music—Walter Piston, Roger Sessions, and Nicolas Slonimsky. While in Boston, he also became a member of the Communist Party. Soon after the Spanish Civil War erupted in July 1936, Nancarrow traveled to Spain to join the American volunteer Abraham Lincoln Brigade, which fought unsuccessfully against the right wing forces of Francisco Franco. After landing in a French prison, Nancarrow returned to the United States but, concerned about harassment due to his left-wing political allegiances, he moved to Mexico in 1940. Although he visited the U.S. briefly in 1947, he did not return again until 1981. In the intervening years of his self-imposed exile, he created a formidable body of more than fifty musical compositions in near complete obscurity almost exclusively for mechanical reproduction on player pianos. Although this music exploits extraordinarily complex polyrhythms and speeds that defy human performance abilities, it is also chock-full of allusions to jazz, blues, and other popular music idioms. Most of Nancarrow's fifty-odd compositions for player piano are simply titled "Study" and numbered sequentially, although he was adamant about not dating any of them, which makes a precise chronology impossible at this point.

Toward the end of the 1970s, American composers Peter Garland and Charles Amirkhanian took an interest in Nancarrow's work and respectively began publishing scores and issuing recordings of it. In 1983, Nancarrow was awarded a MacArthur Fellowship (the so-called "Genius" grant) and began writing music again for people to perform. In the final decades of his life, he met with kindred spirits, such as the German-born composer and sculptor Trimpin, who shared his interest in creating music for non-electronic mechanical reproduction. Among Nancarrow's biggest fans was the Hungarian composer György Ligeti who, in a letter to Amirkhanian, hailed Nancarrow as "the greatest discovery since Webern and Ives." Ligeti's late music, including his seminal piano studies, would not have been written were it not for the influence of Nancarrow.

During Nancarrow's final years and in the decades since his death, there have been a series of transcriptions of his legendary player piano compositions, a process he initiated himself. These editions, which range from arrangements for piano duo to full orchestra (there's even a version by Nancarrow from 1988 of his Study No. 26 for piano seven hands!), have finally made this idiosyncratic music accessible for performance by intrepid instrumentalists, and there have been quite a few. The Arditti Quartet has performed arrangements by Paul Usher and Ivar Mikhashoff. Mikhashoff's chamber orchestra versions have been recorded by Ensemble Modern. Helena Bugallo and Amy Williams have arranged numerous Studies for their own piano four-hand performance, and 2013 FCM director Pierre-Laurent Aimard has arranged a pair of Nancarrow's studies for performance on two pianos as has British composer Thomas Adès, whose 2007 versions of Nancarrow's Studies Nos. 6 and 7 are presented on this program.

Study No. 6 cannot be more precisely dated than somewhere between 1948 and 1960, though it is clearly among the earliest of Nancarrow's studies and one of the most approachable works in his entire oeuvre. The work is dominated by a tango-like bass ostinato in the sunny key of A major that pervades nearly its entire three-minute span. That said, dancing along with it would probably be unviable: that ostinato, while seemingly regular, in reality keeps subtly shifting its rhythms. (In the Adès transcription, Nancarrrow's repeating fifteen-note phrase begins on a different beat of the measure every time it repeats. In addition, the individual notes within the phrase, each with a duration of a quadruple or quintuple division of a beat or some combination thereof, have slightly different durations each time the phrase returns.) On the third iteration of this ostinato, a second line appears on top of it. The initial statement of this new voice is an ascending and descending scale in a clear waltz rhythm, but it then takes on a breezier, Spanish-

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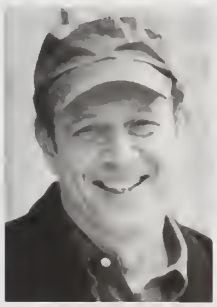
tinged, song-like quality. Until nearly halfway through the piece, these two lines carry on this fashion, almost like a singer and guitar accompanist, then an additional line appears underneath the upper melody in parallel harmony. Soon that new line emerges as a completely independent voice, interacting with the other melody in imitative counterpoint. Eventually there are four distinct voices, each moving at their own rates. At the very end, even the ostinato finally disappears, and all of the voices move in parallel motion for a final cadence, albeit in a strangely syncopated groove consisting of quadruple and quintuple beat subdivisions.

The contemporaneous **Study No. 7**, by contrast, contains music of much greater complexity and is twice the length of Study No. 6; it contains the most intricate and longest continuous music found in any of Nancarrow's earlier studies. (Nancarrow's Study No. 3, while actually a significantly longer composition, is a suite of five individual shorter movements.) According to Gann—who in addition to his aforementioned 20th century American music history wrote a comprehensive guide to Nancarrow's music—Study No. 7 is the only composition by Nancarrow to utilize a structure somewhat akin to sonata form. It also employs the Medieval technique of isorhythm, in which repeating melodic phrases of different rhythmic lengths overlap to create the perception that they are going out of sync with one another. Study No. 7 begins straightforwardly enough with an ascending and descending cascade of eighth notes, but after just seven notes, a second, faster line of counterpoint appears, moving in triplets alongside the first, creating a rhythmic ratio of 3:2. The initial line drops out and the triplets continue, now surrounded by a new layer of two additional lines moving in parallel thirds against it, also in triplets, but syncopated differently. Soon the lines separate, each in a different triplet subdivision, gradually becoming denser and denser. Then the initial ascending and descending eighth-note scalar pattern briefly returns, now as a bass line, adding even further cross rhythms. From time to time various parts join in parallel rhythm with one another only to veer off on their own again, as if they were a flock of birds that suddenly sits on a perch with one another only to fly off in different directions moments later. At times individual lines are exposed only to be subsumed amid the layers of counterpoint. By the end, arpeggios at different rates race against each other at breakneck speed. Ultimately all the individual lines simultaneously reach a resounding unison E spanning seven octaves.

—Frank J. Oteri

New York City-based composer and music journalist Frank J. Oteri is the Composer Advocate at New Music USA and the Senior Editor of its web magazine, NewMusicBox *(www.newmusicbox.org). His own compositions range from the performance oratorio* MACHUNAS *to microtonal chamber works that have been recorded by the PRISM Saxophone Quartet and the Los Angeles Electric 8. He has been a frequent contributor to* Chamber Music *magazine and a program annotator for the Tanglewood Festival of Contemporary Music for five seasons. In 2007, Oteri was the recipient of ASCAP's Victor Herbert Award and in 2012, the ASCAP Foundation commissioned his song cycle* Versions of the Truth.

The word "Minimalism" was first widely used to describe a visual art movement characterized by geometric abstraction and a rigorous eschewal of non-essential ornamentation. However, it perhaps gained even wider exposure as a term to describe a similarly austere music—albeit mostly without the composers' acquiescence—that explores either stasis or repetition, a reduced aggregate of pitches, and limited (and sometimes no) harmonic movement. Just as the Minimalist movement in visual art was a reaction against the sprawling aesthetic of Abstract Expressionism, Minimalist music was a *volte-face* from the dense, highly-organized, total chromatic integral serialism that was being pursued at American universities as well as the serendipitous chaos of the indeterminate scores of John Cage and other experimental composers.



Although Minimalism in music first gained public notoriety with the premiere of Terry Riley's *In C* at the San Francisco Tape Music Center in 1964, its origins can be traced even further back in time to works by La Monte Young, Dennis Johnson, Terry Jennings and others. Most of its original practitioners have also been deeply influenced by centuries-older musical traditions from India, Indonesia, and throughout Africa. Nevertheless, Minimalism did not fully emerge as a distinct strand of contemporary music composition until the 1970s, with works by composers such as Steve Reich, Philip Glass, Meredith Monk, Julius Eastman, and David Borden created specifically for performance by their own ensembles. Ironically, many of the now iconic compositions from this period—some of which have begun entering the chamber music repertoire in the early 21st century—are significant departures from Minimalist austerity, some to the point that it seems counterintuitive to typecast them as "Minimalist." Such is the case with **Steve Reich's *Music for 18 Musicians***, a work which has been widely hailed as Reich's most historically significant composition and one of the most important American works of the final quarter of the 20th century.

Steve Reich and Musicians premiered *Music for 18 Musicians* in New York City's Town Hall on April 24, 1976. Composed over a two year period (from May 1974 to March 1976), it was Reich's most extensive composition to date.

Although performances of Reich's earlier *Drumming* (1970-71) can last longer than a performance of *Music for 18 Musicians*, this is not due to the earlier work containing more material, but rather to the score's indeterminate number of repetitions. In his 1996 book *Minimalists*, the late K. Robert Schwarz described performances of both *Drumming* and *Music for 18 Musicians* as having "the aura of a communal ritual." In both works the players face each other rather than the audience. But *Music for 18 Musicians* is scored for a much larger and more timbrally varied ensemble than *Drumming* or anything else Reich had composed up to that point. To his then-typical consort of pianos and mallet percussion instruments, maracas, and wordless vocals, he added two clarinets, a violin and a cello. The result is akin to a chamber orchestra, but as in previous works, Reich still dispenses with a conductor. Whereas in earlier works members of the ensemble keep themselves together through nodding at each other in turn at designated moments in the score, this considerably larger array of players stay synchronized with one another via clearly audible cues played by one of the musicians on vibraphone.

In addition, whereas the prior compositions which Reich still acknowledges focused on a single audibly perceptible compositional process, *Music for 18 Musicians* explores a wide range of contrapuntal techniques. The composition is an assemblage of twelve separate small sections which run together without pause. Each of these sections is built upon a single chord in a similar manner to the way that the 12th century French composer Perotin constructed his original music on top of individual pitches of Gregorian chant melodies—a stretched out *cantus firmus*. (Reich actually cites Perotin as a major inspiration for what he does in *18*, describing his own music as being built on a "pulsing cantus.") There are a total of 11 chords used in *Music for 18 Musicians*—the third chord serves as the basis for two different sections—and these 11 chords appear on their own in sequence at the very beginning of the piece and again at the very end, serving as an aural frame for the rest of the composition. (It is important to point out that these 11 chords are complex collections containing as many as six distinct pitches and do not operate in a traditional functional tonal sense, but rather as stand-alone harmonic scaffolds for each of the sections of the piece.) These individual sections within *Music for 18 Musicians* are each either built from a basic arch form (ABCDCBA) or are an exploration of a specific musical process such as substituting beats for rests (one of Reich's signature musical devices in which,

over the course of multiple repetitions, a melody gradually changes its shape as well as its rhythmic accents). Whereas elements from one section frequently resurface in another, they sound somewhat different due to changes in surrounding instrumentation and harmonic accompaniment. According to Reich's own extensive program notes for the piece, the relationships between the various sections are akin to "resemblances between members of a family."

Whether or not all of the processes explored in *Music for 18 Musicians* can be discerned in a single listening experience—an attribute which had been *de rigeur* in earlier Reich pieces—is no longer the guiding principle behind the piece. In a 1977 interview with British composer Michael Nyman (who at the time was also a music critic and who, in fact, was the first person to apply the term Minimalism to music), Reich claimed that in *Music for 18 Musicians* he was "really concerned with ... making beautiful music above everything else." The result proved to be a watershed not only in Reich's compositional development but a favorite with audiences as well as a role model for a great deal of music created since then. Within a year of the release of the initial recording of *Music for 18 Musicians* by ECM in 1978, the LP had sold more than 20,000 copies, and not long thereafter an all-Reich program performed by his ensemble sold out Carnegie Hall. To this day, Reich is something of a living legend outside the classical music community; he is a hero to countless jazz, indie rock, and electronic dance music practitioners. And within classical music, Reich's brand of Minimalism solidified a new compositional approach in which it is possible to create unabashedly tonal and metrically stable music without sounding anachronistic. This new approach is arguably no less significant than the advent of sonata form and the rise of the symphony in the Classical era in the late 1700s. It's not an unreasonable analogy to suggest that if Riley with *In C* was Minimalism's Haydn, Reich with *Music for 18 Musicians* has proven to be Minimalism's Beethoven.

Performances of *Music for 18 Musicians* have been feasible for most ensembles only during the last sixteen years. Since the work was originally composed for Reich's own group, Steve Reich and Musicians (which performed it extensively for over twenty years and recorded it twice), he notated each of the parts in a kind of musical shorthand which was comprehensible to the players who worked directly with him; he never actually assembled a full score. In 1995, composer Marc Mellits, who was then a graduate student at Cornell University working on a doctoral dissertation about *Music for 18 Musicians*, began assembling a score and creating a new set of parts from Reich's original materials at the behest of Holly Mentzer, then Senior Editor at Reich's publisher, Boosey & Hawkes. By 1997 Mellits had completed the project, and the new score and parts he made for the piece were first used in the work's performance and subsequent recording by the Frankfurt-based Ensemble Modern. Since then *Music for 18 Musicians* has also been performed as well as recorded by many groups around the world including Budapest's Amadinda Percussion Group with guest musicians and the Grand Valley State University New Music Ensemble under the direction of Bill Ryan.

—Frank J. Oteri

ARTISTS

To read about the New Fromm Players, see page 6.

Michael J. Lutch

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences. Mr. Katz occupies the Stephen and Dorothy Weber Chair in the BSO's cello section.

David Tudor

The Art of David Tudor (1963-1992)

David Tudor, Takehisa Kosugi, live electronics; John Cage, voice; Composers Inside Electronics: John Driscoll, Phil Edelstein, Ralph Jones, Martin Kalve, David Tudor, Bill Viola, live electronics

80737-2 (7 CDs)

Victor Herbert

Eileen

Lynda Lee, Eamonn Mulhall, Philip O'Reilly, Mary O'Sullivan, Andrew Ashwin, Joe Corbett, Karl Harpur, Rachel Kelly, Dean Power; Orchestra of Ireland; David Brophy, conductor

80733-2 (2 CDs)

Christian Wolff

8 Duos

Robyn Schulkowsky, percussion
with Frederic Rzewski, piano; Joey Baron, percussion; Kim Kashkashian, viola; Reinhold Friedrich, trumpet; Rohan de Saram, cello

80734-2 (2 CDs)

Black Manhattan

Volume 2

The Paragon Ragtime Orchestra
Rick Benjamin, director
Anita Johnson, soprano; Robert Mack, tenor; Edward Pleasant, baritone; Linda Williams, blues singer

80731-2

Joseph Byrd

NYC 1960-1963

American Contemporary Music Ensemble
Clarice Jensen, Artistic Director
and Alan Zimmerman

80738-2

Robyn Schulkowsky

Armadillo

Robyn Schulkowsky, percussion; Fredy Studer, drums; Joey Baron, drums

80739-2

David Rosenboom

In the Beginning

with Mike Svoboda, William Winant, Aniela Perry, Erika Duke-Kirkpatrick, Derek Stein, April Guthrie, Amy Tatum, Jennifer Johnson, Andrew Leonard, Maciej Flis, Allen Fogle, Jane Grothe, Jerónimo Rajchenberg, Claire Chenette, Briana Lehman, David Rosenboom, Daniel Rosenboom, Marissa Benedict, Steven Suminsky, Doug Tornquist, Danny Holt, Richard Valitutto, Nicholas Terry, Matthew Cook, Andrew Tholl, Mark Menzies, and Maggie Hasspacher

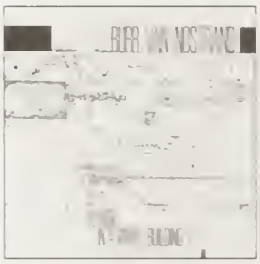
80735-2 (2 CDs)

Robert Carl

From Japan

with Elizabeth Brown, Ryan Hare, Aleksander Sternfeld-Dunn, Katie Kennedy, Bill Solomon, and Sayun Chang

80732-2



Burr Van Nostrand

Voyage in a White Building 1

Robert Stallman, flute; Jay Humeston, cello; Herman Weiss, prepared piano; Paul Severtson, violin; NEC Chamber Ensemble, Anthony Coleman, conductor

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Mathew Rosenblum

Circadian Rhythms

with Newband, Dean Drummond, Dave Eggar, Chuck Palmer, Rob Frankenberry, Wendy Richman, Timothy Feeney, Shirley Yoo, Lindsey Goodman, Calmus Ensemble, and Raschèr Saxophone Quartet

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TANGLEWOOD MUSIC CENTER FELLOWS
GEORGE BENJAMIN, conductor

GEORGE BENJAMIN
Written on Skin
(2009-12; U.S. premiere)
Opera in Three Parts
after the anonymous 13th century *razo*
"Guillem de Cabestanh—Le Coeur Mangé"
Text by Martin Crimp

Concert performance

Agnès .....LAUREN SNOUFFER, soprano
Protector .....EVAN HUGHES, bass-baritone*
Angel 1/Boy .....AUGUSTINE MERCANTE, countertenor
Angel 2/Marie .....TAMMY COIL, mezzo-soprano
Angel 3/John .....ISAIAH BELL, tenor

Opera activities at Tanglewood are supported by a grant from the Geoffrey C. Hughes Foundation and the Tanglewood Music Center Opera Fund.

*Guest artist

George Benjamin (b.1960)
***Written on Skin*, Opera in Three Parts** (2009-12)

SYNOPSIS by Martin Crimp

Part One

I. Chorus of Angels

"Erase the Saturday car-park from the market place—fade out the living—snap back the dead to life."

A Chorus of Angels takes us back 800 years, to a time when every book is a precious object "written on skin". They bring to life two of the story's protagonists: the Protector, a wealthy and intelligent landowner "addicted to purity and violence," and his obedient wife—his "property" —Agnès. One of the angels then transforms into the third protagonist—"the Boy"—an illuminator of manuscripts.

II. The Protector, Agnès and the Boy

In front of his wife, the Protector asks the Boy to celebrate his life and good deeds in an illuminated book. It should show his enemies in Hell, and his own family in Paradise. As proof of his skill the Boy shows the Protector a flattering miniature of a rich and merciful man. Agnès distrusts the Boy and is suspicious of the making of pictures, but the Protector over-rules her and instructs her to welcome him into their house.

III. Chorus of Angels

The Angels evoke the brutality of the biblical creation story— "invent man and drown him," "bulldoze him screaming into a pit"—and its hostility to women—"invent her/strip her/blame her for everything."

IV. Agnès and the Boy

Without telling her husband, Agnès goes to the Boy's workshop to find out "how a book is made." The Boy shows her a miniature of Eve, but she laughs at it. She challenges the Boy to make a picture of a "real" woman, like herself—a woman with precise and recognisable features—a woman that he, the Boy, could sexually desire.

V. The Protector and the visitors—John and Marie

As winter comes, the Protector broods about a change in his wife's behaviour. She hardly talks or eats, has started to turn her back to him in bed and pretends to be asleep—but he knows she's awake and can hear her eyelashes "scrape the pillow/like an insect."

When Agnès' sister Marie arrives with her husband John, she questions the enterprise of the book, and in particular the wisdom of inviting a strange Boy to eat at the family table with Agnès. The Protector emphatically defends both Boy and book, and threatens to exclude John and Marie from his property.

VI. Agnès and the Boy

The same night, when Agnès is alone, the Boy slips into her room to show her the picture she asked for. At first she claims not to know what he means, but soon recognises that the painted image of a sleepless woman in bed is a portrait of herself, her naked limbs tangled with the covers. As they examine the picture together, the sexual tension grows until Agnès offers herself to the Boy.

Part Two

VII. The Protector's bad dream.

The Protector dreams not only that his people are rebelling against the expense of the book, but also, more disturbingly, that there are rumours of a secret page—"wet like a woman's mouth"—where Agnès is shown "gripping the Boy in a secret bed."

VIII. The Protector and Agnès

The Protector wakes up from the dream and reaches out for his wife. She, however, is standing at the window watching black smoke in the distance, as the Protector's men burn enemy villages.

She asks her husband to touch and kiss her—but he's disgusted at being approached in this way by his wife and repels her, saying that only her childishness can excuse her behaviour.

She angrily refuses to accept the label "child"—and tells him that if he wants to know the truth about her, he should go to the Boy: "Ask him what I am."

IX. The Protector and the Boy

The Protector finds the Boy in the wood "looking at his own reflection in the blade of a knife." He demands to know the name of the woman who "screams and sweats with you/in a secret bed"—is it Agnès?

The Boy, not wanting to betray Agnès, tells the Protector that he is sleeping with Agnès' sister, Marie—and conjures up an absurd scene of Marie's erotic fantasies. The Protector is happy to believe the Boy, and reports back to Agnès that the Boy is sleeping with "that whore your sister."

X. Agnès and the Boy

Believing that what her husband said is true, Agnès furiously accuses the Boy of betraying her. He explains he lied to protect her—but this only makes her more angry: it wasn't to protect her, it was to protect himself. If he truly loves her then he should have the courage to tell the truth—and at the same time punish her husband for treating her like a child. She demands that the Boy—as proof of his fidelity—create a new, shocking image which will destroy her husband's complacency once and for all.

Part Three

XI. The Protector, Agnès and the Boy

The Boy shows the Protector and Agnès some pages from the completed book, a sequence of atrocities which make

the Protector increasingly impatient to see Paradise. The Boy is surprised: he claims that these are indeed pictures of Paradise here on earth—doesn't the Protector recognise his own family and property? Agnès then asks to be shown Hell. The Boy gives her a page of writing. This frustrates Agnès because, as a woman, she hasn't been taught to read. But the Boy goes, leaving Agnès and her husband alone with the "secret page."

XII The Protector and Agnès

The Protector reads aloud the page of writing. In it the Boy describes in sensuous detail his relationship with Agnès. For the Protector, this is devastating, but for Agnès it's confirmation that the Boy has done exactly as she asked. Excited and fascinated by the writing, indifferent to his distress, she asks her husband to show her "the word for love."

XIII Chorus of Angels and the Protector

The Angels evoke the cruelty of a god who creates man out of dust only to fill his mind with conflicting desires, and "make him ashamed to be human". Torn between mercy and violence the Protector goes back to the wood, and—"cutting one long clean incision through the bone"—murders the Boy.

XIV The Protector and Agnès

The Protector attempts to reassert control over Agnès. She is told what to say, what she may or may not call herself—and, sitting at a long dining-table, is forced to eat the meal set in front of her to prove her "obedience." The Protector repeatedly asks her how the food tastes and is infuriated by her insistence that the meal tastes good. He then reveals that she has eaten the Boy's heart.

Far from breaking her will, this provokes a defiant outburst in which Agnès claims that no possible act of violence— "not if you strip me to the bone with acid"—will ever take the taste of the Boy's heart out of her mouth.

XV The Boy/Angel 1

The Boy reappears as an Angel to present one final picture: in it, the Protector takes a knife to kill Agnès, but she prefers to take her own life by jumping from the balcony. The picture shows her as a falling figure forever suspended by the illuminator in the night sky, while three small angels painted in the margin turn to meet the viewer's gaze.

NOTES

"What can an opera do for us today? Very simple I think: move you... enchant... stir you... thrill you... just like four hundred years ago except we have to find new ways of doing it."

For his latest project, the British composer George Benjamin was facing a major challenge: how to make the historically-loaded opera genre relevant to a 21st century audience? The composing process for *Written on Skin* lasted 26 months and Benjamin confessed that during these years, his existence had been reduced to its simplest functions: "all I did was compose this piece. I stopped conducting, I stopped teaching virtually, I stopped travelling. I almost stopped existing as a human being. I just had an extremely enclosed and very simple life of working seven days a week, every week on this piece and this was completely enveloped by it and obsessed by it and that only came to an end the very day I wrote the last note. In the end it's very strange because you are completely enveloped in a work and every single bar seems impossible to write until you do manage to write it and then the piece is finished. And then it doesn't feel like it belongs to me anymore. And the piece sort of exists by itself."

Maurice Foxall

The new opera was commissioned by the Festival d'Aix-en-Provence (where it was premiered in July 2012), De Nederlandse Opera (Amsterdam), the Théâtre du Capitole (Toulouse), the Royal Opera House Covent Garden London, and the Teatro del Maggio Musicale Fiorentino. George Benjamin decided to work with the renowned playwright Martin Crimp, whose plays usually evoke contemporary violence exposed with cruelty and humor while abandoning the classical narrative conventions. It is Crimp's use of language that initially attracted Benjamin, which he describes in these terms to *The Guardian*'s Alan Rusbridger: "concise and quite hard and extremely economical and fantastical as well, very imaginative". Their first collaboration took place in the mid-2000s and produced the forty-minute long "lyric tale" *Into the Little Hill* (a reinterpretation of *The Pied Piper of Hamelin*) for fifteen instrumentalists and two singers. Benjamin and Crimp seem to profess their faith to their art through the character of The Stranger who sings: "With music I can open a heart/as easily as you can open a door/and reach right in."

The authors had only one guideline for the present project, namely: that the theme should be in some way related to the Occitan area of Provence. Martin Crimp then worked on an 800-year-old *razo* called *Guillem de Cabestanh—Le Coeur Mangé* ("The Eaten Heart"). A *razo,* from the Provençal word for "reason" or "explanation," is a short prose piece that relates the circumstances under which specific lyrics of a troubadour song were composed. In its original form, the story here was about a troubadour's love affair with the wife of the king for whom he was invited to perform. As Benjamin and Crimp did not want to repeat the idea of having a musician at the center of the story, they made the troubadour an illuminator. Benjamin summarizes the plot as follows: "It's about an autocratic, powerful, potentially violent protector. On discovering the affair he kills the illuminator and serves up his heart for his wife to eat. She defies him by telling him that it's the most delicious thing that she's ever tasted and nothing could ever take the wonder of this taste from her mouth." ("George Benjamin: A Life in Music," *The Guardian*, 10 May 2012). The horrible theme of the "eaten heart," with its implied theme of guilty love, vengeance, transgression of moral and social rules, as well as primal taboos, could be of Celtic origin. It has been used several times in the history of literature in various genres including poetry, theater, novels (Boccaccio, Sade, Stendhal, Barbey d'Aurevilly and Ezra Pound), and it can also be found in Punjabi folk-tales.

Nonetheless, Benjamin faced a fundamental challenge with the opera genre: "In the 21st century, opera appears to be rather artificial unlike the movies for instance. I think it's necessary to establish and acknowledge that artificiality. And once that's done in a very simple way then the audience, I think, can react in a much more spontaneous and emotional way towards what's being told." In order to achieve this artificiality and to use it for dramatic effect, Martin Crimp composed a poetic and highly allegorical text (a word he prefers to "libretto" in this case). The piece is divided in three acts and fifteen short scenes that address that challenge. Among the techniques used to achieve this "unnaturalness," Crimp uses the "distanciation" wherein both viewers and actors are detached from the characters rather than identifying with them, a method developed by Berthold Brecht in the 1920s and 1930s. The text of *Written on Skin*, includes the frequent repetitions of phrases such as "said the boy" or "said the woman," a reminder for the audience that what is seen and heard is but a representation of characters in an opera composed before them. Emphasizing this typification, two of the three main characters are simply referred to as "The Protector" and "The

Elliott Carter
John Harbison

Helmut Lachenmann
Witold Lutosławski

Alfred Schnittke

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Boy" throughout the entire piece, as if to reinforce the impression that they merely exist as archetypes in this opera. "The Woman" however becomes "Agnès" at the very end of the first act, when her sensuality is awakened by the young artist, and she and The Boy succumb to their passion. Crimp also blurs the viewers' notion of time, and the plot seems to operate on several levels simultaneously, superimposing the medieval times with today's reality. The audience is constantly shifted from past to present and the scenes highlighting the art of manuscripts alternate with allusions to the chrome and aluminum of airports, highways and parking spaces where markets once stood. Supernatural characters are yet another reminder of the distance between the Middle Ages and today, and they are used as commentators and as enablers of the action (for example when they warn The Protector of Agnès' infidelity). These angels also double as characters of the opera (The Boy, Agnès' sister and her husband) and as stage-helps placing the other characters on stage and even dressing them in the course of the performance.

George Benjamin evoked the period when he started to work on *Written on Skin*: "I went to see a 12th century original manuscript at the British Library and the pictures are of a beauty that remains extraordinary today. And I tried at certain points in the opera to capture the beauty of these illuminations and in sound. And that means using some unusual timbres to match the cobalt and the gold and all the different colours that the painters then would have used."

It comes then as no surprise that the biggest influence on Benjamin's music, known for the richness of its colors, has always been from France. He is a staunch admirer of Claude Debussy ("the best notes ever written") and he has been compared by critics to Maurice Ravel for his perfectionism and the precision of his writing. His mentor, Olivier Messiaen, is another composer known for his mastery of *couleurs*. Olivier Messiaen once described Benjamin as his best and favorite student, stating that: "His sense for tone color, harmony and rhythm is remarkable and the form is absolutely masterful. (...) He knew about harmony and orchestration and he had an exceptional ear". The impact of Olivier Messiaen's influence on Benjamin is probably best summoned by Pierre Boulez: "George Benjamin always had a good ear. (...) As a student of Messiaen's, I am sure he was taught to listen or at least be capable of sharpening his sense of hearing. (...) The master's influence is visible at a more fundamental level: he instilled in him a strong sense of how to control one's work as a composer."

This quest for perfection has contributed to Benjamin's reputation for fastidiousness: his production is scarce, as each project requires an incommensurable amount of time and energy to obtain something he has "never done before, something that has never been done before by anyone." For *Written on Skin*, Benjamin obviously refused to resort to clichés and the easy solution of merely imitating medieval music. He dared to use archaisms such as pure intervals between the voices (typical of music from the Middle Ages), as well as "old" and typified instruments like mandolins, the bass viola da gamba heard as an *obbligato* during the seduction scene, and the glass harmonica which brings a sense of eerie sensuality. Another archaism present in *Written on Skin* is the rare use of the countertenor as the young artist, The Boy, a voice that Benjamin finds "somehow supernatural, even mythical—as if from another world."

Benjamin requires an important orchestra—not so much for thundering fortissimo, as tuttis are rare or rather limited to interludes and connecting scenes, not unlike the way Alban Berg uses the orchestra in his opera *Wozzeck*—but rather to accompany the vocal line with subtle combinations of timbres. Since the art of illustration is at the center of the action, this provides the appropriate color to the scenes, as in Claude Debussy's *Pelléas et Mélisande*. Despite the large number of instruments, with a full array of percussion including steel drums, cowbells, as well as maracas, pebbles, guiro and even a typewriter, self-restraint and clarity are two essential virtues used to serve Crimp's text and convey absolute dramatic tension sometimes with the softest sound. Each word seems embedded in a score meticulously written with "just the right amount of notes," to paraphrase another famous opera composer; the text is perfectly intelligible and singers don't have to scream to be heard.

Reconciling tonality and atonality, simplicity and complexity, modernity of the musical language and concepts of classical harmony, far from any academicism or postmodern easiness, *Written on Skin* from George Benjamin and Martin Crimp is a work of gripping tension felt from the first note. This is one of the first operatic masterworks of our young century and, in the course of its short existence, has already been acclaimed by critics and enjoyed tremendous success in several European cities.

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Canada-born Jean-Pascal Vachon is a freelance musicologist currently living in Vienna, Austria. He regularly gives lectures on music, writes liner notes for BIS Records and gives music history courses at Webster University in Vienna, where he also works as a full-time academic advisor.

Born in 1960, **George Benjamin** is one of the outstanding composers of his generation. He started to play the piano at the age of seven, and began composing almost immediately. In 1976 he entered the Paris Conservatoire to study with Olivier Messiaen (composition) and Yvonne Loriod (piano), after which he concluded his studies at King's College Cambridge under Alexander Goehr. His first orchestral work, *Ringed by the Flat Horizon*, was played at the BBC Proms when he was just twenty; from the first it achieved a remarkable international performance record, as did two subsequent works, *A Mind of Winter* and *At First Light*. *Antara* was a commission from IRCAM to celebrate the 10th anniversary of the Pompidou Center in 1987 and Three Inventions for Chamber Orchestra was written for the opening of the 75th Salzburg Festival in 1995. The London Symphony Orchestra and Pierre Boulez gave the world premiere of *Palimpsests* in 2002 to mark the opening of "By George," the LSO's season-long portrait of his work at the Barbican. Recent years have seen numerous retrospectives of his work, including Madrid, Berlin, Paris, Lucerne, London and Frankfurt. The center point of a portrait at the 2006 Festival d'Automne in Paris was his first operatic work, *Into the Little Hill*, a collaboration with the playwright Martin Crimp, which has toured widely across the world since its premiere. The two have collaborated on a second and larger operatic project, *Written on Skin*, which was premiered with great acclaim at the Festival Aix-en-Provence in July 2012. A co-commission with the Royal Opera House, Covent Garden, Netherlands Opera, Maggio Musicale (Florence) and the Théâtre du Capitole Toulouse, it is also scheduled for further performances in Munich, Vienna and Paris in 2013 and beyond in 2014-15. As a conductor he regularly appears with some of the world's leading ensembles and orchestras, amongst them the London Sinfonietta, Ensemble Modern, Ensemble intercontemporain, Mahler Chamber Orchestra, Philharmonia, Cleveland and Concertgebouw orchestras and the Berlin Philharmonic. He has conducted numerous world premieres, including important works by Rihm, Chin, Grisey and Ligeti, and his repertoire stretches from Schumann and Wagner to Knussen, Abrahamsen and Grisey. In January 2010 there were extensive celebrations marking Benjamin's 50th birthday given by the San Francisco Symphony and London Sinfonietta, and in May 2012 the Southbank Centre, London presented a retrospective of his work as part of the UK's Cultural Olympiad. He is a Chevalier dans l'ordre des Arts et Lettres and is a member of the Bavarian Academy of Fine Arts. An honorary fellow of the Guildhall School, the Royal Academy and the Royal College of Music, he won the Deutsche Symphonie Orchester's first ever Schoenberg Prize for composition. In June 2010 he was awarded a C.B.E. in the Queen's birthday honours, and he was made an Honorary Member of the Royal Philharmonic Society in 2011. He lives in London, and since 2001 has been the Henry Purcell Professor of Composition at King's College, London. His works are published by Faber Music and are recorded on Nimbus Records. George Benjamin has built up a close relationship with the Tanglewood Festival in America since his first appearance in 1999; during last summer's FCM, Peter Serkin performed his *Duet* for piano and orchestra with the Tanglewood Music Center Orchestra under Oliver Knussen's direction.

Robert Millard

Walter H. Scott

ARTISTS

Canadian-American tenor **Isaiah Bell** (Angel 3/John; *Lia and William Poorvu Fellowship*) appeared last season as a soloist in concert under Kent Nagano in *L'Enfance du Christ* with the l'Orchestre Symphonique de Montréal, Yannick Nézét-Séguin in Beethoven's Mass in C with l'Orchestre Métropolitain, and Ivars Taurins in *Messiah* with Winnipeg Symphony. In opera he sang Ernesto in *Don Pasquale* with Saskatoon Opera, Ferrando in *Così fan tutte* with Jeunesses Musicales Canada, and Nanki-Poo in *The Mikado* with Winter Opera St. Louis. His upcoming season includes Bach's *St. Matthew* Passion with Yannick Nézét-Séguin and Orchestre Métropolitain, Britten's Serenade for tenor, horn and strings with Vancouver Island Symphony, and Mozart's Requiem with Orchestra London. He is also active in song literature and chamber music; this season's performances include *Winterreise* with pianist Stephen Ralls, Walton's *Façade* with l'Orchestre Symphonique de Montréal's chamber music series, and the Canadian premiere of Alec Roth's song cycle *Seven Elements* at an event hosted by the cycle's librettist, poet and novelist Vikram Seth, at last year's Music and Beyond Festival.

Tammy Coil, mezzo-soprano (Angel 2/Marie; *Eunice Alberts and Adelle Alberts Vocal Studies Fellowship*) is at home on both the recital and operatic stage. This past year she returned to Opera Philadelphia as Second Lady in *The Magic Flute* and as Kate Pinkerton in *Madame Butterfly* with Opera Santa Barbara. Recently Ms. Coil sang the Verdi Requiem with the Symphony of Northwest Arkansas. She has sung with Opera Theatre of St. Louis, Santa Fe Opera, New Jersey Opera Theater, and the Chautauqua Institution as a young artist. She holds a bachelor's degree the Juilliard School and a master's degree from The Curtis Institute of Music.

American Bass-Baritone **Evan Hughes** (Protector), a member of the Metropolitan Opera's Lindemann Young Artist Development program, started the season singing the role of Don Alfonso in *Così fan tutte* in a production directed by Stephen Wadsworth and conducted by Alan Gilbert at Lincoln Center, made his Metropolitan Opera debut as Crebillon in *La Rondine*, and returned to the St. Paul Chamber Orchestra for Schoenberg's Serenade conducted by Oliver Knussen. Other recent engagements include the role of Don Basilio in *The Barber of Seville* at the Teatro Petruzzelli in Bari, Italy, and at the Castleton Festival, both under Lorin Maazel, Schubert's Mass No. 6 with San Diego Symphony, and Matthias Pintscher's *Songs from Solomon's Garden* with the BBC Scottish Symphony, Saint Paul Chamber Orchestra, and the Aspen Music Festival. Mr. Hughes sang Elliott Carter's *Syringa* with the Met Chamber Ensemble and at the Tanglewood Music Festival, premiered Carter's *Three Explorations* with the Axiom Ensemble and Jeffrey Milarsky, and sang Carter's *On Conversing with Paradise* in Los Angeles and in Vietnam. As a Tanglewood Fellow, he appeared as Leporello in *Don Giovanni* at the Tanglewood Music Festival under James Levine. A grand prize winner in the Marilyn Horne Foundation Competition, Evan Hughes gave critically acclaimed recitals in NYC for the "On Wings of Song" series, and for "The Song Continues" Gala in his Carnegie Hall debut. He also collaborated with the Mark Morris Dance Group in Brahms's *Liebeslieder Walzer*. He was a regional winner and a national Semi-Finalist in the 2010 Metropolitan Opera National Council Auditions.

Augustine Mercante, countertenor (Angel 1/Boy; *Thelma Fisher Fellowship*), enjoys an active career performing repertoire from the Baroque to new music. As a 2010 Fulbright Scholar, he studied in Germany at the invitation of Edith Wiens and performed with companies in Augsburg, Munich, and Nürnberg, as well as Salzburg, Austria. He is the recipient of a 2013 Individual Artist Fellowship from the Delaware Division of the Arts and will present programs throughout the state to honor Matthew Shepard in the fifteenth year since his death. In 2014, he will join composer Aaron Grad for "Old Fashioned Love Songs." a song cycle for electric theorbo and countertenor. Augustine Mercante is the founder and Creative Director of LifeSongs, an organization that takes music to under-served audiences and produces benefit concerts for individuals with special medical needs. He and his partner, Justin, make their home in Wilmington, DE, where he maintains a private teaching studio.

Soprano **Lauren Snouffer** (Agnès; *Stanley Chapple Fellowship*), a member of the Houston Grand Opera Studio in the 2011-12 and 2012-13 seasons, performed with the company as Elvira in *L'italiana in Algeri* and as Ellie in a new Francesca Zambello production of *Show Boat* under music director Patrick Summers. Her previous performances with Houston Grand Opera include Lucia in *The Rape of Lucretia*, Thibault in a new production of *Don Carlos* conducted by Patrick Summers, and Rosina in student performances of *Il barbiere di Siviglia*. Ms. Snouffer is a 2013 recipient of the Sara Tucker grant from the Richard Tucker Foundation and was a grand finalist in the 2012 Metropolitan Opera National Council Auditions. Future engagements include debuts with the Baltimore Symphony Orchestra, with Lyric Opera of Chicago as the First Woodnymph in *Rusalka*, and as Pamina with the Lyric Opera of Kansas City.

TANGLEWOOD MUSIC CENTER ORCHESTRA

GEORGE BENJAMIN, *Written on Skin*

Violin I
Samantha Bennett * ♩
Natsuki Kumagai ♩
Matthew Vera
Lucia Nowik
Ludek Wojtkowski
Tara Ramsey
Genevieve Micheletti
Lauren Roth

Violin II
Thomas Hofmann +
Cheuk-Yin Clement Luu
Maria Semes
Sarah Hamilton Atwood
Aika Ito
Cynthia Burton

Viola
Adrienne Hochman +
Danielle Wiebe
Sekyeong Cheon
Caroline Gilbert
Jacob Shack
Erica Schwartz

Cello
Dahae Kim +
Patricia Ryan
Yska Benzakoun
Matt Zucker
Young Sook Lee
Sofia Nowik

Bass
Nicholas Cathcart +
Mariya-Andoniya Andonova
Zac A. Camhi
Michael Chiarello

Flute
Adrian Sanborn +
Masha Popova
Francesco Camuglia

Oboe
Geoffrey Sanford +
Martha Kleiner

Clarinet
Samuel Almaguer +
Brad Whitfield
Gabriel Campos Zamora (clarinet, bass clarinet)
Chris Pell ^ (contrabass clarinet)

Bassoon
Josh Baker +
Jon Pena

Horn
Trevor Nuckols +
David Raschella
Kevin Haseltine
Adedeji Ogunfolu

Trumpet
George Goad +
Dylan Girard
Pierre-Louis Marques
Stuart Stephenson

Trombone
Daniel DeVere +
Joseph Peterson
Adam Rainey ^

Tuba
Bethany Wiese

Percussion
Jeffrey DeRoche +
Scott Verduin
Alex Adduci ^
Kirk Etheridge ^

Harp
Yue (Grace) Guo

Verrophone
Dennis James

Gamba
Beiliang Zhu ^

Rehearsal Piano
Bretton Brown
Jessica Rucinski

Personnel Manager
Jason Varvaro

Librarians
John Perkel
Melissa Steinberg
Steve Skov
Audrey Dunne

* Concert Master
+ Principal
^ Guest artist
♩ Also mandolin

Stu Rosner

FELLOWS of the 2013 TANGLEWOOD MUSIC CENTER

Violin

Sarah Hamilton Atwood, East Dummerston, VT
Robert J. and Jane B. Mayer Fellowship

Samantha Bennett, Ames, IA
Dr. Marshall N. Fulton Memorial Fellowship/Richman/Auerbach Family Fellowship

Kelsey Blumenthal, Cape Elizabeth, ME
Fitzpatrick Family Fellowship

Cynthia Burton, Banner Elk, NC
Red Lion Inn/Blantyre Fellowship

Benjamin Carson, Holliston, MA
Judy Gardiner Fellowship

Autumn Chodorowski, Woodstock, IL
Ushers and Programmers Fellowship, in memory of Marcia Friedman

Andrea Daigle, Boulder, CO
Frederic and Juliette Brandi Fellowship

Thomas Hofmann, Toyama, Japan
Carol and George Jacobstein Fellowship/John F. Cogan, Jr. and Mary L. Cornille Fellowship

Erica Hudson, Glenview, IL
David B. Cooper Memorial Fellowship/Philip and Bernice Krupp Fellowship

Aika Ito, Tokyo, Japan
Tappan Dixey Brooks Memorial Fellowship

Ivana Jasova, Bački Petrovac, Serbia
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Caitlin Kelley, Seattle, WA
Robert and Luise Kleinberg Fellowship

Natsuki Kumagai, Chicago, IL
Akiko Shiraki Dynner Memorial Fellowship

KahYee Lee, Kuala Lumpur, Malaysia
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Cheuk-Yin Clement Luu, Hong Kong, Hong Kong
Morris A. Schapiro Fellowship

Genevieve Micheletti, Salinas, CA
Edward G. Shufro Fund Fellowship/Stephanie and Bob Gittleman Fellowship

Julia Noone, Boston, MA
Samuel Rapaporte, Jr. Family Foundation Fellowship

Lucia Nowik, North Plainfield, NJ
Ann and Gordon Getty Foundation Fellowship

Sarah Peters, Tokyo, Japan
George and Roberta Berry Fellowship

Tara Lynn Ramsey, Cedar Falls, IA
Max Winder Memorial Fellowship

Lauren Roth, Seattle, WA
Casty Family Fellowship/T. Donald and Janet Eisenstein Fellowship

Maria Semes, Philadelphia, PA
Michael and Sally Gordon Fellowship

Tess Varley, Coopersburg, PA
Penny and Claudio Pincus Fellowship

Matthew Vera, Tucson, AZ
Gerald Gelbloom Memorial Fellowship/William E. Crofut Family Scholarship

Molly Werts, Fairway, KS
Messinger Family Fellowship

Jennifer Wey, Saratoga, CA
Caroline Grosvenor Congdon Memorial Fellowship

Melissa Wilmot, Kelowna, BC, Canada
Bill and Barbara Leith Fellowship

Ludek Wojtkowski, Tucson, AZ
Haskell and Ina Gordon Fellowship

Viola

Camilla Berretta, Perugia, Italy
Leo L. Beranek Fellowship/Lucy Lowell Fellowship

Sekyeong Cheon, Jeju, Korea
Harold G. Colt, Jr. Memorial Fellowship

Mary Ferrillo, Harvard, MA
Carolyn and George R. Rowland Fellowship in honor of the Reverend Eleanor J. Panasevich

Caroline Gilbert, Bloomington, IN
James A. Macdonald Foundation Fellowship/Paul and Lori Deninger Fellowship

Anna Griffis, Annapolis, MD
Kingsbury Road Charitable Foundation Fellowship

Jacqueline Hanson, Kalamazoo, MI
Frelinghuysen Foundation Fellowship

Adrienne Hochman, Houston, TX
Dorothy and Charlie Jenkins Fellowship

Elizabeth Oka, Monrovia, CA
Susan B. Kaplan Fellowship

Evan Perry, Somerset, MA
Jonathan and Ronnie Halpern Fellowship/R. Amory Thorndike Fellowship

Erica Schwartz, Albany, NY
Charles E. Culpeper Foundation Fellowship

Jacob Shack, Andover, MA
BSAV/Carrie L. Peace Fellowship

Daniel Stone, Chicago, IL
Donald Law Fellowship

Rainey Weber, Houston, TX
Claire and Millard Pryor Fellowship

Danielle Wiebe, Calgary, AB, Canada
BSO Members' Association Fellowship

Cello

Grace An, Villa Park, CA
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Yska Benzakoun, Paris, France
Ruth S. Morse Fellowship

Thomas Carpenter, Charlottesville, VA
Fassino Family Fellowship

Jesse Christeson, Daytona Beach, FL
Arlene and Donald Shapiro Fellowship/Dan and Gloria Schusterman Fellowship

Diana Flores, San José, Costa Rica
Saville Ryan and Omar Del Carlo Fellowship

Louise Grèvin, Toulouse, France
Steve and Nan Kay Fellowship

Dahae Kim, New City, NY
Stephen and Dorothy Weber Fellowship
Young Sook Lee, Daejeon, Korea
Starr Foundation Fellowship
Francesca McNeeley, Port-au-Prince, Haiti
Mr. and Mrs. Jay Marks Fellowship
Clare Monfredo, Seal Harbor, ME
Marion Callanan Memorial Fellowship/Sagner Family Fellowship
Sofia Nowik, North Plainfield, NJ
Arno and Maria Maris Student Memorial Fellowship
Patricia Ryan, San Diego, CA
Luke B. Hancock Foundation Fellowship
Clayton Vaughn, Meridian, MS
James and Caroline Taylor Fellowship
Matt Zucker, Cleveland, OH
Fassino Family Fellowship

Double Bass

Mariya-Andoniya Andonova, Plovdiv, Bulgaria
Jacques Kohn Fellowship/Mr. and Mrs. David B. Arnold, Jr. Fellowship
Zac A. Camhi, Indianapolis, IN
Kitte Sporn Fellowship
Paul Cannon, Olympia, WA
Jan Brett and Joe Hearne Fellowship
Nicholas Cathcart, Lake Jackson, TX
Ronald and Karen Rettner Fellowship
Michael Chiarello, Setauket, NY
Darling Family Fellowship
Ian Hallas, Northbrook, IL
George and Ginger Elvin Fellowship
Nate Paer, Fair Lawn, NJ
Dr. John Knowles Fellowship

Flute

Francesco Camuglia, Las Vegas, NV
Leslie and Stephen Jerome Fellowship
Masha Popova, Oak Park, IL
Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/ Suzanne and Burt Rubin Fellowship
Matthew Roitstein, Valencia, CA
Theodore and Cora Ginsberg Fellowship
Adrian Sanborn, Palo Alto, CA
Northern California Fellowship

Oboe

Martha Kleiner, Manhattan Beach, CA
Kitte Sporn Fellowship
Geoff Sanford, Shaker Heights, OH
Fernand Gillet Memorial Fellowship
Corbin Stair, Warsaw, IN
Augustus Thorndike Fellowship/Steinberg Fellowship
John Upton, Lake Orion, MI
Eduardo and Lina Plantilla Fellowship

Clarinet

Samuel Almaguer, San Antonio, TX
Edwin and Elaine London Family Fellowship
Gabriel Campos Zamora, San José, Costa Rica
Omar Del Carlo Fellowship
John Diodati, Andover, MA
Evelyn and Ron Shapiro Fellowship
Brad Whitfield, Birmingham, AL
Mr. and Mrs. Daniel Pierce Fellowship/Sydelle and Lee Blatt Fellowship

Bass Clarinet

Samuel Rothstein, Vernon Hills, IL
Lola and Edwin Jaffe Fellowship

Bassoon

Joshua Baker, Boise, ID
Ushers/Programmers Instrumental Fellowship, in honor of Bob Rosenblatt
Andrew Brady, Johnson City, TN
John and Elizabeth Loder Fellowship
Sean Maree, Springfield, VA
Denis and Diana Osgood Tottenham Fellowship/Sherman Walt Memorial Fellowship
Jack Peña, Carrollton, TX
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Horn

Kevin Haseltine, Houston, TX
Edward S. Brackett, Jr. Fellowship
Elyse Lauzon, Port Washington, NY
Kitte Sporn Fellowship
Trevor Nuckols, Brownsville, TX
Rosamund Sturgis Brooks Memorial Fellowship
Adedeji Bailes Ogunfolu, Washington, DC
Leaves of Grass Fellowship
Jaclyn Rainey, LaGrange, KY
Edward G. Shufro Fund Fellowship
David Raschella, Baldwinsville, NY
Surdna Foundation Fellowship

Trumpet

Joseph Brown, Houston, TX
Jerome Zipkin Fellowship
Dylan Girard, Bend, OR
André Cûme Memorial Fellowship
George Goad, Rockford, MI
Armando A. Ghitalla Fellowship
Pierre-Louis Marques, Guémar, Alsace, France
Florence Gould Foundation Fellowship
Stuart Stephenson, Fairfax Station, VA
Kitte Sporn Fellowship

Trombone

Dan De Vere, Orono, MN
Rita Meyer Fellowship
Andrew Nissen, Sydney, New South Wales, Australia
Linda J.L. Becker Fellowship
Joseph Peterson, Bothell, WA
Arthur and Barbara Kravitz Fellowship/Winkler/Drezner Fellowship

Bass Trombone

David Hagee, Cincinnati, OH
William F. and Juliana W. Thompson Fellowship

Tuba

Bethany Wiese, Davenport, IA
Juliet Esselborn Geier Memorial Fellowship

Harp

Yue (Grace) Guo, Beijing, China
John and Susanne Grandin Fellowship

Annabelle Taubl, Derry, NH
Andrea and Kenan Sahin Fellowship/Kathleen Hall Banks Fellowship

Percussion

Jeffrey DeRoche, Skokie, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship

Joseph Kelly, Asbury, NJ
Albert L. and Elizabeth P. Nickerson Fellowship

Andres Pichardo-Rosenthal, Santa Monica, CA
Lost & Foundation Fellowship

James Ritchie, Blacksburg, VA
Avedis Zildjian Fellowship, in honor of Vic Firth/Helene R. and Norman L. Cahners Fellowship

Nicholas Taylor, Racine, WI
Pokross/Curhan/Wasserman Fellowship

Scott Verduin, Granger, IN
Clowes Fund Fellowship

Piano (Instrumental)

Andrew Hsu, Fremont, CA
Catherine and Paul Buttenwieser Fellowship/Nat Cole Memorial Fellowship

Alex Peh, New York, NY
Peggy Rockefeller Memorial Fellowship

Hyung-Min Suh, Seoul, South Korea
Marie Gillet Fellowship

Xiaohui Yang, Chaoyang, China
Billy Joel Keyboard Fellowship

Piano (Vocal)

Bretton Brown, Murray, KY
Wilhelmina C. Sandwen Memorial Fellowship

Yu Gyung Kim, Anyang, South Korea
Paul Jacobs Memorial Fellowship

Christina Lalog, Palm Coast, FL
Adele and John Gray Memorial Fellowship/Felicia Montealegre Bernstein Fellowship

ChoEun Lee, Ulsan, Korea
Leonard Bernstein Fellowship

Jessica Rucinski, Newton, MA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Wei-Han Wu, Kaohsiung, Taiwan
Mr. and Mrs. Joseph L. Cohen Fellowship

Soprano

Jessica Aszodi, Melbourne, Victoria, Australia
Cynthia L. Spark Scholarship/Daniel and Shirlee Cohen Freed Fellowship

Kristina Bachrach, Holliston, MA
Naomi and Philip Kruvant Family Fellowship

Marie Marquis, Fulton, MS
Athena and James Garivaltis Fellowship

Yungee Rhie, Jinju, South Korea
Dr. Richard M. Shiff Fellowship

Lauren Snouffer, Austin, TX
Stanley Chapple Fellowship

Laura Strickling, Chicago, IL
Valerie and Allen Hyman Family Fellowship

Mezzo-Soprano

Tammy Coil, Denver, CO
Eunice Alberts and Adelle Alberts Vocal Studies Fellowship

Samantha Malk, Johannesburg, South Africa
Everett and Margery Jassy Fellowship/Anonymous Fellowship

Katherine Maysek, Boxford, MA
Eugene Cook Scholarship/KMD Foundation Fellowship

Reilly Nelson, Sault Ste. Marie, ON, Canada
Morningstar Family Fellowship/Stephen and Persis Morris Fellowship

Countertenor

Augustine Mercante, Wilmington, DE
Thelma Fisher Fellowship

Daniel Moody, Cincinnati, OH
Mary H. Smith Scholarship/Pearl and Alvin Schottenfeld Fellowship

Tenor

Isaiah Bell, Fort St. John, BC, Canada
Lia and William Poorvu Fellowship

Andrew Fuchs, Kansas City, MO
Ushers/Programmers Harry Stedman Vocal Fellowship

Jeffrey ML Hill, Fruitvale, BC, Canada
Bernice and Lizbeth Krupp Fellowship/Leah Jansizian Memorial Scholarship

David Menzies, Shoal Lake, MB, Canada
Daphne Brooks Prout Fellowship

Baritone

Steven Eddy, Laurel, MD
Dr. Raymond and Hannah H. Schneider Fellowship/Kandell Family Fellowship

Conor McDonald, Minneapolis, MN
Harry and Mildred Remis Fellowship

Edward Nelson, Los Angeles, CA
William Randolph Hearst Foundation Fellowship

David Tinervia, Longmeadow, MA
Bay Bank/BankBoston Fellowship

Nathan Wyatt, Chapel Hill, NC
Edward I. and Carole J. Rudman Fellowship

Conducting

Alexandre Bloch, Paris, France
Edward H. and Joyce Linde Fellowship

Stilian Kirov, Sofia, Bulgaria
Seiji Ozawa Fellowship

Ciarán McAuley, Dublin, Ireland
Evelyn and Phil Spitalny Fellowship/Maurice Abravanel Scholarship

Composition

Evan Antonellis, Glastonbury, CT
Elliott Carter Memorial Composer Fellowship
Yie-Eun Chun, Seoul, South Korea
Margaret Lee Crofts Fellowship
Nathan Heidelberger, Cortlandt Manor, NY
Patricia Plum Wylde Fellowship
Robert Honstein, Princeton, NJ
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Tonia Ko, Honolulu, HI
Leonard Bernstein Fellowship
Nina C. Young, Nyack, NY
Otto Eckstein Family Fellowship

Library

Anya Brodrick, San Diego, CA
Mary E. Brosnan Fellowship
Ashton Bush, Jamestown, NY
Miriam H. and S. Sidney Stoneman Fellowship

Audio Engineering

Zana Corbett, Kaunas, Lithuania
C. D. Jackson Fellowship
Lauran Jurrius, Heemstede, The Netherlands
Merrill Lynch Fellowship
James Perrella, Niskayuna, NY
Miriam H. and S. Sidney Stoneman Fellowship
Brandon Wells, Toronto, ON, Canada
Anna Sternberg and Clara J. Marum Fellowship

Piano Technology

Adam Schulte-Bukowinski, Camarillo, CA
Dorothy and Montgomery Crane Scholarship/Miriam Ann Kenner Memorial Scholarship
Brian Hubbell, Cooperstown, NY
Alfred E. Chase Fellowship
Cory Sheets, St. Paul, MN
Jane W. Bancroft Fellowship

Publications

Pamela Feo, Boston, MA
Theodore Edson Parker Foundation Fellowship

Associate Fellows

James Barbato, tenor
Richard F. Gold Memorial Scholarship
John Buffett, baritone
Tisch Foundation Scholarship
Erik Krohg, baritone
Ethel Barber Eno Scholarship
Cairan Ryan, baritone
Andrall and Joanne Pearson Scholarship

New Fromm Players

Henrik Heide, flute, Madison, WI
Danny Goldman, clarinet, New York, NY
Katherine Dowling, piano, Regina, SK, Canada
Nicolas Namoradze, piano, Budapest, Hungary
Matthew Leslie Santana, violin, Miami, FL
Sarah Silver, violin, Pittsburgh, PA
Jocelin Pan, viola, Leawood, KS
Michael Dahlberg, cello, Philadelphia, PA

Conducting Workshop (July 12-23)

Matthew Aucoin, Karina Canellakis, Aram Demirjian, and Oliver Hagen
The Conducting Workshop Program is sponsored by the Claudia and Steven Perles Family Foundation.

BSO Archives

2013 RESIDENT ARTIST FACULTY

Chamber Music and Instrumental Faculty

Norman Fischer, Chamber Music Coordinator
Charles E. Culpeper Foundation Master Teacher Chair
Ignat Solzhenitsyn, Piano Program Coordinator; chamber music coach
Emanuel Ax
Stephen Drury
Andrew Jennings
Richard Burgin Master Teacher Chair
Peter Serkin
Joseph Silverstein
Beatrice Sterling Procter Master Teacher Chair

String Quartet Seminar

Norman Fischer, cello
*Concord String Quartet**
David Geber, cello
*American String Quartet**
Andrew Jennings, violin
*Concord String Quartet**
Samuel Rhodes, viola
Juilliard String Quartet
Mark Sokol, violin
*Concord String Quartet**
Ian Swensen, violin
*Meliora String Quartet**
Roger Tapping, viola
Juilliard String Quartet
*Takács Quartet**

* former ensemble affiliation

Composition/Festival of Contemporary Music

John Harbison, Composition Program Coordinator
Barbara LaMont Master Teacher Chair
Michael Gandolfi, Composition Program Coordinator
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Pierre-Laurent Aimard, Director, Festival of Contemporary Music
George Benjamin
Colin Matthews
Marco Stroppa

Vocal Arts Program

Phyllis Curtin, Master Teacher in Residence
Harry L. & Nancy Lurie Marks Tanglewood Artist-In-Residence
Kayo Iwama, Vocal Arts Coordinator; vocal coach
Renee Longy Master Teacher Chair, gift of Jane and John Goodwin
Howard Watkins, Vocal Arts Coordinator; vocal coach
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Kenneth Griffiths, vocal coach
Berkshire Master Teacher Chair
Håkan Hagegård, baritone
Linda Hall, vocal coach
Martin Katz, collaborative piano
Mark Morris, choreographer, opera stage director
Lucy Shelton, soprano
Surdna Foundation Master Teacher Chair
Alan Smith, vocal coach
Dawn Upshaw, soprano
Edward and Lois Bowles Master Teacher Chair

Audio Engineering

Tim Martyn, Technical Director and Chief Engineer

Publications

Marc Mandel, Director of Program Publications
Robert Kirzinger, Assistant Director of Program Publications, Editorial

Piano Technician

Steve Carver
Barbara Renner

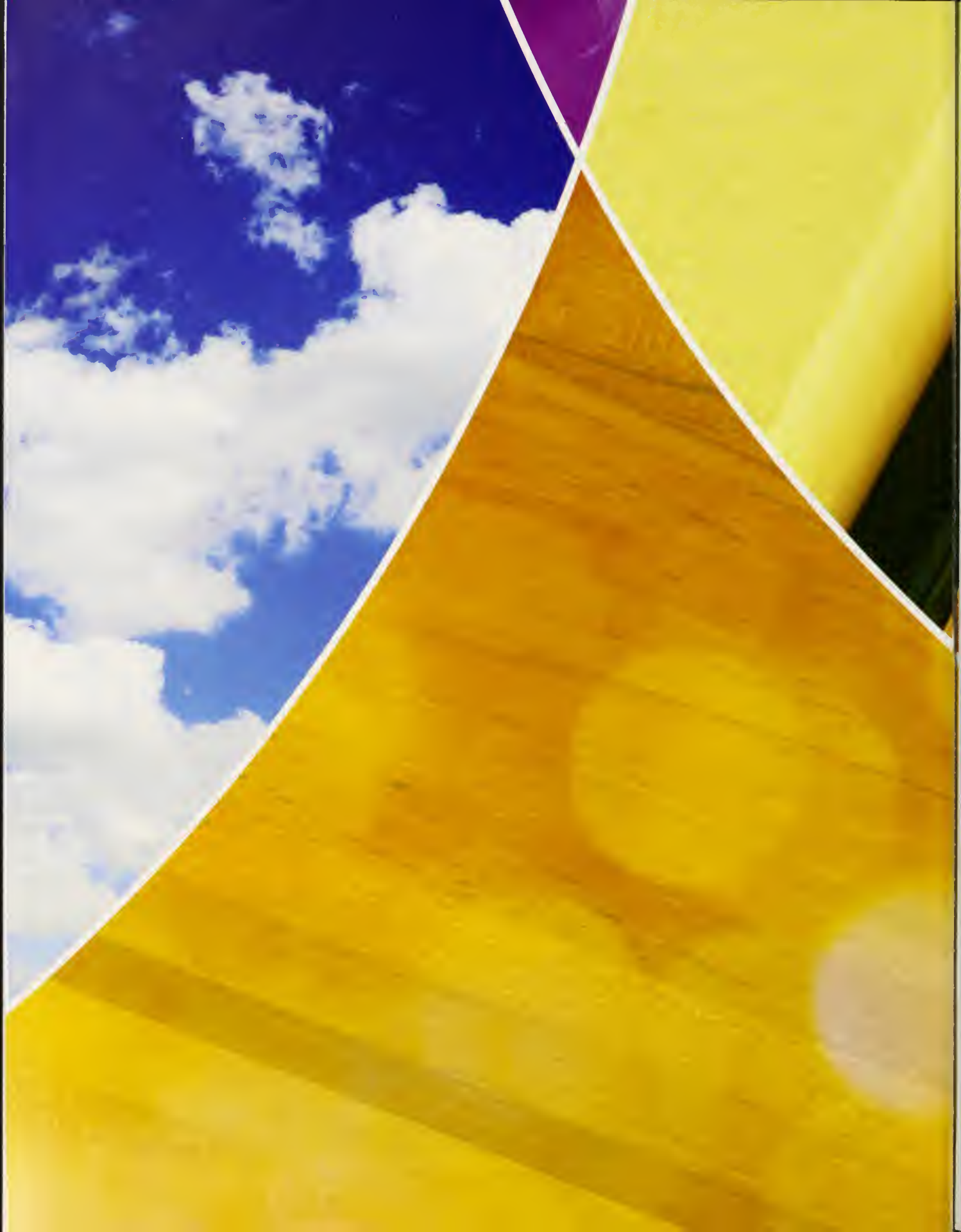
Conducting/Guest Conductors

Stefan Asbury, Conducting Program Coordinator
Sana H. and Hasib J. Sabbagh Master Teacher Chair
Stéphane Denève
Stephen and Dorothy Weber Artist-In-Residence
Christoph von Dohnányi
Charles Dutoit
Rafael Frühbeck de Burgos
Bernard Haitink
Marcelo Lehninger
Andris Poga

Guest Faculty/Visiting Artists

Nancy Allen, harp
Roberto Díaz, viola
Perry Dreiman, percussion
Richard Dyer, lecturer
Christoph Eschenbach, chamber music and vocal music
Michael Feinstein, pianist and singer
Paul Lewis, piano
Allegra Lilly, harp
The Mark Morris Dance Group
Christian Mason, composer
Valerie Muzzolini Gordon, harp
Garrick Ohlsson, chamber music and piano
Ann Hobson Pilot, harp
Susan Robinson, harp
Christine Schäfer, soprano
Gil Shaham, violin
Ed Stephan, percussion
Anne Sofie von Otter, mezzo-soprano
Charles Wuorinen, composer
Feza Zweifel, percussion

Cover design by Kevin Toler. Photograph by Stu Rosner.



2013
Tanglewood
FESTIVAL OF CONTEMPORARY MUSIC

SEIJI OZAWA HALL

Monday, August 12, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER FELLOWS
GEORGE BENJAMIN, conductor

GEORGE BENJAMIN
Written on Skin
(2009-12; U.S. premiere)
Opera in Three Parts
after the anonymous 13th century *razo*
"Guillem de Cabestanh—Le Coeur Mangé"
Text by Martin Crimp

Concert performance

Agnès .....LAUREN SNOUFFER, soprano
Protector .....EVAN HUGHES, bass-baritone*
Angel 1/Boy .....AUGUSTINE MERCANTE, countertenor
Angel 2/Marie .....TAMMY COIL, mezzo-soprano
Angel 3/John .....ISAIAH BELL, tenor

Opera activities at Tanglewood are supported by a grant from the Geoffrey C. Hughes Foundation and the Tanglewood Music Center Opera Fund.

*Guest artist

Håkan Hagegård, dramatic consultant
Linda Hall and Howard Watkins, musical preparation
Alexandre Bloch, assistant conductor

Bretton Brown, coordinator of supertitles

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Special thaanks to the Ozawa Hall Production Staff:
John Morin
Stage Manager, Seiji Ozawa Hall
Ryland Bennett
Assistant Stage Manager, Seiji Ozawa Hall
Benjamin Honeycutt
Andrew Minguez
Peter Lillpopp
Gilbert Spencer
Adam Wing
Stage Assistants, Seiji Ozawa Hall

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER COMPOSITION FELLOWS
AND THE NEW FROMM PLAYERS
SATURDAY, AUGUST 17, 2013 AT 11:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

PIECE-A-DAY COMPOSITION PROJECT

MICHAEL GANDOLFI, *COMPOSITION PROGRAM COORDINATOR*

Robert Honstein (b. 1980)	**On/Off**
Nathan Heidelberger (b. 1987)	**Occasionally, music (for D.F.)**
Yie-Eun Chun (b. 1985)	**Humoresque—Waltz***
Evan Antonellis (b. 1984)	**Minimal Waltz**
Tonia Ko (b. 1988)	**Rush**
Nina C. Young (b. 1984)	**Valse***

SARAH SILVER, VIOLIN
JOCELIN PAN, VIOLA

Antonellis	**Minced Waltz**
Young	**Creeping Ivy**
Heidelberger	**Acting on Impulse**
Ko	**Breathless Steps***
Chun	**Labyrinth**
Honstein	**Waltz***

HENRIK HEIDE, FLUTE
DANNY GOLDMAN, CLARINET

**Denotes 'minute waltz' assignment*

Heidelberger	**"Waltz" (Homage to DJ Screw)***
Chun	**Air**
Honstein	**Distant Music**
Antonellis	**Minuet Waltz***
Ko	**More Aliens**
Young	**Meditation**

MATTHEW LESLIE SANTANA, VIOLIN
MICHAEL DAHLBERG, CELLO

**Denotes 'minute waltz' assignment*

Each composer coached his or her own pieces.
Michael Gandolfi also served as a coach.

A NOTE ON THE PROGRAM

The 'Piece-a-Day Project' is one of several, intensive writing assignments completed by the Tanglewood Music Center's composition fellows during their eight-week TMC residency. As the project-title suggests, the composers were made to write three pieces, one per day, for three consecutive days. This places unusual demands on the writing process, as most composers are typically accustomed to having flexible time-frames in which to complete their pieces. However, working under such tight constraints necessitates a trust in the mining of raw, musical ideas, which, among other virtues, reveals an insight into an aspect of the creative process that is often quite exhilarating, instructive and reassuring. There are certainly many famous instances of composers writing masterful works in brief periods of time. One need look no further than J.S. Bach, who wrote hundreds of cantatas in extraordinarily brief periods of time (one or more per week!), or Wolfgang Amadeus Mozart, who wrote his last three symphonies in four weeks—feats that clearly gain them honorary membership to the 'Piece-a-Day' club.

—MICHAEL GANDOLFI

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Tanglewood
MUSIC CENTER

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SATURDAY, AUGUST 17, 2013 AT 6:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Ludwig van Beethoven (1770-1827)	**Sonata in D major, Op. 6** (1796-1797) I. Allegro molto II. Rondo: Moderato
Franz Schubert (1797-1828)	**Fugue in E minor, D. 952** (1828) HYUNG-MIN SUH & ALEX PEH, PIANO
Wolfgang Amadeus Mozart (1756-1791)	**Fugue in G minor, K. 401** (1782)
Mozart	**Sonata in B-flat major, K. 358** (1773-1774) Allegro Adagio Molto Presto ANDREW HSU & XIAOHUI YANG, PIANO
Mozart	**An Chloë†**
	Das Veilchen^
Beethoven	**Sehnsucht†**
	Wonne der Wehmut†
Mozart	**Die Zufriedenheit^**
Beethoven	**Aus Goethes Faust^**
	KATHERINE MAYSEK, MEZZO-SOPRANO^ DANIEL MOODY, COUNTERTENOR† BRETTON BROWN, PIANO

Program continues...

Franz Joseph Haydn
(1732-1809)

String Quartet in B minor, Op. 64, No. 2 (1790)

I. Allegro spiritoso
II. Adagio ma non troppo
III. Menuet: Allegretto
IV. Finale: Presto

SARAH SILVER, VIOLIN*
MATTHEW LESLIE SANTANA, VIOLIN*
JOCELIN PAN, VIOLA*
MICHAEL DAHLBERG, CELLO*

The coaches for this concert include TMC Faculty Members Ignat Solzhenitsyn (Beethoven, Schubert, Mozart, Haydn) and Kayo Iwama (Beethoven, Mozart).

*New Fromm Player

TEXTS AND TRANSLATIONS

AN CHLOË

Wenn die Lieb aus deinen blauen,
Hellen, offnen Augen sieht,
Und vor Lust hinein zu schauen
Mir's im Herzen klopft und glüht;

Und ich halte dich und küße
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;

Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.
—JOHANN GEORG JACOBI (1740-1814)

ABOUT CHLOË

When I see the love from your blue,
Bright, open eyes,
And for pleasure to look into them
My heart throbs and glows;

And I hold you and kiss
Your rosy, warm cheeks,
Lovely girl, and I clasp you
quivering in my arms.

Maiden, I hold you
tightly to my breast,
Only in the last moment
Of dying will I let you go;

My intoxicated gaze
Is shadowed by a cloud,
I sit then exhausted, faint,
But blissful next to you.
—TRANSLATED BY DANIEL MOODY

DAS VEILCHEN

Ein Veilchen auf der Wiese stand,
gebückt in sich und unbekannt:
es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
mit leichtem Schritt und muntrem Sinn
daher, daher,
die Wiese her, und sang.

Ach! denkt das Veilchen, wär ich nur
die schönste Blume der Natur,
ach, nur ein kleines Weilchen,
bis mich das Liebchen abgepflückt

THE VIOLET

A violet stood in the meadow,
withdrawn and unknown:
it was a sweet violet.
There came a young shepherdess
with light steps and cheerful spirit,
along, along,
the meadow she came and sang.

Alas! thought the violet, if only I were
the most beautiful flower in nature,
alas, but only for a very short time,
until the sweetheart plucked me

Continues...

und an dem Busen matt gedrückt!
ach nur, ach nur
ein Viertelstündchen lang!

Ach! aber ach! das Mädchen kam
und nicht in acht das Veilchen nahm,
ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
und sterb ich denn, so sterb ich doch
durch sie, durch sie,
zu ihren Füßen doch.

Das arme Veilchen!
Es war eine herzigs Veilchen.
—Johann Wolfgang von Goethe (1749-1832)

Sehnsucht
Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!
—Goethe

Wonne der Wehmut
Trocknet nicht, trocknet nicht,
Tränen der ewigen Liebe!
Ach, nur dem halbgetrockneten Auge
Wie öde, wie tot die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe!
—Goethe

Die Zufriedenheit
Wie sanft, wie ruhig fühl' ich hier
des Lebens Freuden ohne Sorgen!
und sonder Ahnung leuchtet mir
Willkommen jeder Morgen.

Mein frohes, mein zufried'nes Herz
tanzt nach der Melodie der Haine,
und angenehm ist selbst mein Schmerz,
wenn ich vor Liebe weine.

and pressed me on her bosom,
oh just, oh just
for a quarter hour long!

Ah, but ah! the maiden came
and paying no attention to the violet,
stepped on the poor violet.
It sank and died yet was happy:
And though I die, I die
through her, through her
at her feet.

The poor little violet!
It was a sweet little violet.
—Translated by Katherine Maysek

Desire
Only they who know longing
Know what I suffer!
Alone and cut off
From all joys,
I gaze into the sky
In that direction.

Oh! The one who loves and knows me,
Is far away.
It makes me dizzy, it burns
My entrails.
Only they who know longing,
Know what I suffer!
—Translated by Daniel Moody

Bliss of Melancholy
Do not dry, do not dry,
Tears of eternal love!
Oh only to the half dried eyes
How bleak, how dead the world appears!
Do not dry, do not dry,
Tears of unhappy love!
—Translated by Daniel Moody

Contentment
How gentle, how peaceful I feel here
the joys of life free from worry!
and every morning without foreboding
the light shines welcome on me.

My cheerful, my contented heart
dances with the melody of the groves,
and even my pain is pleasant,
when I weep for love.

Continues...

Die Zufriedenheit *cont'd*

Wie sehr lach' ich die Großen aus,
die Blutvergießer, Helden, Prinzen!
denn mich beglückt ein kleines Haus,
sie nicht einmal Provinzen.

Wie wüten sie nicht wider sich,
die göttergleichen Herr'n der Erden!
doch brauchen sie mehr Raum als ich,
wenn sie begraben werden?
—Christian Felix Weisse (1726-1804)

Aus Goethes Faust

Es war einmal ein König,
der hatt' einen großen Floh,
den liebt' er gar nicht wenig,
als wie seinen eig'nen Sohn.
Da rief er seinen Schneider,
der Schneider kam heran:
"Da, miß dem Junker Kleider
und miß ihm Hosen an!"

In Sammet und in Seide
war er nun angetan,
hatte Bänder auf dem Kleide,
hatt auch ein Kreuz daran,
und war sogleich Minister,
und hatt einen großen Stern,
da wurden seine Geschwister
bei Hof auch große Herrn.

Und Herrn und Frau'n am Hofe,
die waren sehr geplagt,
die Königin und die Zofe
gestochen und genagt,
und durften sie nicht knicken,
und weg sie jucken nicht.
Wir knicken und ersticken doch,
doch gleich wenn einer sticht.
—Goethe

Contentment *cont'd*

How I laugh at the great,
the blood-shedders, heroes, princes!
for I am happy with a small house,
for them not even provinces will suffice.

How they rage against each other,
the godlike lords of the earth!
yet do they need more space then me,
when they are buried?
—Translated by Katherine Maysek

From Goethe's Faust

There once was a King,
who had a large flea,
whom he loved not less
than his own son.
Then he shouted to his tailor,
and the tailor approached:
"Make clothes for this nobleman,
and measure him britches, too."

He was now dressed in
velvet and silk,
he had ribbons on his clothes,
he also had a cross,
and was then and there a minister,
and had a large star,
then his siblings became
great lords at the court as well.

And the lords and the ladies of the court,
they were greatly plagued,
the queen and the ladies-in-waiting
were stung and bitten,
and they dared not flick them
or scratch them away.
We flick and smother them however,
right when one stings!
—Translated by Katherine Maysek

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Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
VOCAL CONCERT
SUNDAY, AUGUST 18, 2013 AT 10:00AM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

Benjamin Britten
(1913-1976)

Fish in the Unruffled Lakes†
Night covers up the rigid land*
On This Island
Let the florid music praise!*
Now the leaves are falling fast*
Seascape†
Nocturne†
As it is, plenty*

KRISTINA BACHRACH, SOPRANO*
YUNGEE RHIE, SOPRANO†
JESSICA RUCINSKI, PIANO

Ildebrando Pizzetti
(1880-1968)

Tre Sonetti del Petrarca in morte di Madonna Laura (1922)
La vita fugge e non s'arresta un'ora
Quel rosignuol che si soave piagne
Levommi il mio pensier in parte ov'era

JEFFREY ML HILL, BARITONE
WEI-HAN WU, PIANO

Luciano Berio
(1925-2003)

Avendo gran disio *from* **Quattro canzoni popolari**

Luigi Dallapiccola
(1904-1975)

Chiunche nasce e morte arriva *from* **Tre poemi**

JESSICA ASZODI, SOPRANO
CHRISTINA LALOG, PIANO

Mario Castelnuovo-Tedesco
(1895-1968)

Due sonetti del Petrarca
Zefiro torna e 'l bel tempo rimena
Benedetto sia 'l giorno e 'l mese e l'anno

REILLY NELSON, MEZZO-SOPRANO
CHO EUN LEE, PIANO

Ivor Gurney
(1890-1937)

Five Elizabethan Songs
Orpheus
Tears
Under the Greenwood Tree
Sleep
Spring

EDWARD NELSON, BARITONE
JESSICA RUCINSKI, PIANO

INTERMISSION

Britten

from **Seven Sonnets of Michelangelo, Op. 22**
XVI: Sì come nella penna e nell'inchiostro
XXXI: A che più debb'io mai l'intensa voglia
XXX: Veggio co'bei vostri occhi un dolce lume
XXIV: Spirto ben nato, in cui si specchia e vede

DAVID MENZIES, TENOR
YU GYUNG KIM, PIANO

Goffredo Petrassi
(1904-2003)

Due liriche di Saffo (1942)
Tramontata è la luna
Invito all'Eràno

MARIE MARQUIS, SOPRANO
CHOEUN LEE, PIANO

George Butterworth
(1885-1916)

from **Six Songs from A Shropshire Lad**
Think no more, Lad
The lads in their hundreds
Is my team ploughing?
On the idle hill of summer *from* **Bredon Hill and Other Songs**

CONOR MCDONALD, BARITONE
CHOEUN LEE, PIANO

William Walton
(1902-1983)

Three songs of Edith Sitwell
Daphne
Through Gilded Trellises
Old Sir Faulk

LAURA STRICKLING, SOPRANO
JESSICA RUCINSKI, PIANO

The Coaches for this concert include TMC Faculty Members Kayo Iwama (Britten, Gurney), Alan Smith (Butterworth, Britten, Berio, Dallapiccola, Pizzetti), and Howard Watkins (Walton, Petrassi).

Notes on the Program

The TMC Vocal Fellows bring to the stage a rich tapestry of songs in English and Italian. Ancient Greece, Renaissance Italy, and England during World War I are among the far-flung regions evoked by composers from the first half of the 20th century in a diverse range of styles from their day.

The program opens with selections by Benjamin Britten, whose centennial we celebrate this year, and whose impressive catalog of vocal works includes several settings of poems by W.H. Auden from early in his career. Fed up with conventional British moral and aesthetic tastes, Auden's liberal political views provided an appealing and inspiring alternative for Britten, and as a young composer he joined the group of artists who flocked around the poet in admiration. His setting of *Night cavers up the rigid land* (1937), which Auden dedicated to him, is effective in its simplicity, allowing the text to come forward in a calm nocturne. *Fish in the Unruffled Lakes* (1947) highlights the poem's imagery with a rippling, watery piano introduction. The collection of five Auden poems in *On this Island* (1937) provides stark settings to the complex and obscure texts. They capture Auden's disillusionment, with which Britten empathized, and culminate in the ironic *As it is, Plenty*, whose cheerful piano accompaniment belies its biting satire.

From Italy, composers turn towards the writings of their country's rich cultural past. Ildebrando Pizzetti's lifelong interest in early Italian history is reflected in his *Tre Sonetti del Petrarca in marte di Madonna Laura* (1922), which sets texts dedicated to the memory of the idealized love interest of renowned Renaissance poet Petrarch. *La vita fugge e nan s'arresta un'ore* depicts the inexorable passage of time in dark piano colors. The plaintive crying of the "rosignuol" (nightingale) in *Quel rosignuol che si soave piagne* is painted in the piano's repeated descending minor birdcall. The delicate lightness of *Levammi il mia pensier in parte av'era* captures the poet's thoughts lifting to heaven as he thinks of his beloved.

Luciano Berio's *Avenda gran disia* (1947), from his *Quattro canzoni popolari*, was written at the beginning of his career, but already demonstrated his grasp of theatrical vocal writing that would develop later on in his experimental operas. The late medieval Sicilian text by Jacopo da Lentini is set off by a piano accompaniment of simple chords and rippling runs. Luigi Dallapiccola, who taught Berio at Tanglewood in 1952, hauntingly depicts the inevitability of death in Michelangelo's *Chiunche nasce a morte arriva* (1949), with the twelve-tone technique he pioneered in Italy.

The nostalgic melancholy of Petrach's *Zefiro tarna e'l bel tempa rimena* and *Benedetto sia'l giarna e'l mese e l'anno* (1933) is captured in Mario Castelnuovo-Tedesco's lush settings. The themes of exile and loss held particular meaning for him at the time of their composition, as he was becoming increasingly concerned with the persecution of Jews in Europe; he would eventually be banished from Italy as a result of Mussolini's racial laws in 1938.

A poet as well as a composer, Ivor Gurney had a deep love for English literature from the Elizabethan era, as reflected in his *Five Elizabethan Songs* (1913), or "The Elizas" as he liked to call them. The intensity of his musical language sets the collection apart from the prevailing folk idiom of the time, and they more closely resemble the German Lieder with their long, flowing vocal lines and rich, shifting harmonies.

Continues...

The second half of the program opens with a return to Renaissance Italy, this time in settings by Britten as he combines his English sentiments with the expansive lyricism of Italian verse. His *Seven Sonnets of Michelongelo* (1940), viewed as marking his maturity as a vocal composer, were written during his three year stay in the United States with his lifelong partner and collaborator Peter Pears; this is the first of many works written for him. The collection of romantic sonnets by the famed Renaissance artist explores contrasting aspects of love, depicted in the varied musical settings. The final piece, *Spirita ben noto*, is often regarded as the finest of the songs. The bold, ascending piano introduces the unaccompanied vocal entrance; eventually the piano and voice unite but the piano ends the cycle serenely on its own.

Classical Greece is evoked in Goffredo Petrassi's atmospheric *Due liriche di Saffo* (1942), which sets Salvatore Quasimodo's translations of the Greek lyric poet Sappho. The passionate love, usually between women, for which her poetry is best known, is painted by the sensuous vocal line in *Tromantoto è lo luna* and *Invito oll'Eròno*, with Petrassi's characteristic blend of neoclassical and twelve-tone techniques.

George Butterworth's *Six Sangs from A Shropshire Lad* (1912) are among the few works that survive from before he departed to fight in the First World War; fearing he would not come back and have the chance to revise his music, he destroyed many of his compositions. That he did not return, dying in the trenches at age thirty-one, brings an especially poignant layer of meaning to his settings of texts by World War I poet A.E. Housman, and his skillful evocation of folk traditions cast a nostalgic sheen on their depictions of loss of life and innocence. The superficially carefree music of *Think no more, Lod* masks the darker message of the song. The final farewell in *The lads in their hundreds* is cast in a melancholy folk-like tune. In *Is my teom plaughing?*, the cold descending chords of the ghostly speaker contrast chillingly with the fuller sounds of his living friend.

The program closes with William Walton's *Three Sangs of Edith Sitwell* (1922), originally from a larger collection that premiered with Sitwell reciting her poetry to instrumental accompaniment. The sharp wit and vibrancy of her innovative poetry is retained in the bright settings, which capture the bucolic fantasy of *Dophne*, the dance rhythms of *Through Gilded Trellises*, and the light, jaunty nonsense of *Old Sir Faulk*.

Pamelo Feo, the 2013 Tanglewood Publicatians Fellaw, is a Baston-based musicalagist wha works in arts administrotion. She halds the Theodare Edsan Porker Foundatian Fellowship.

Texts and Translations

Britten, *Night covers up the rigid land; Fish in the Unruffled Lakes; On This Island*
Text by W. H. Auden (1907-1973)

Fish in the unruffled lakes

Fish in the unruffled lakes
The swarming colours wear,
Swans in the winter air
A white perfection have,

Continues...

And the great lion walks
Through his innocent grove;
Lion, fish and swan
Act, and are gone
Upon Time's toppling wave.

We, till shadowed days are done,
We must weep and sing
Duty's conscious wrong,
The Devil in the clock,
The goodness carefully worn
For atonement or for luck;
We must lose our loves,
On each beast and bird that moves
Turn an envious look.

Sighs for folly done and said
Twist our narrow days,
But I must bless, I must praise
That you, my swan, who have
All gifts that to the swan
Impulsive Nature gave,
The majesty and pride,
Last night should add
Your voluntary love.

Night covers up the rigid land

Night covers up the rigid land
And ocean's quaking moor,
And shadows with a tolerant hand
The ugly and the poor.

The wounded pride for which I weep
You cannot staunch, nor I
Control the moments of your sleep,
Nor hear the name you cry,

Whose life is lucky in your eyes,
And precious is the bed
As to his utter fancy lies
The dark caressive head.

For each love to its aim is true,
And all kinds seek their own;
You love your life and I love you,
So I must lie alone.

O hurry to the fêted spot
Of your deliberate fall;
For now my dream of you cannot
Refer to you at all.

Let the florid music praise!

Let the florid music praise,
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on, shine on.

O but the unlov'd have had power,
The weeping and striking,
Always; time will bring their hour:
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

Now the leaves are falling fast

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.

Whisp'ring neighbours, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the sep'rate knees.

Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam, and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf,
and the gull lodges
A moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror
And all the summer through the water saunter.

Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And th'Americas incline
Coasts towards her shadow line.

Now the ragged vagrants creep
Into crooked holes to sleep:
Just and unjust, worst and best,
Change their places as they rest:
Awkward lovers lie in fields
Where disdainful beauty yields:

While the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;
Calmly till the morning break
Let him lie, then gently wake.

As it is, plenty

As it is, plenty;
As it's admitted
The children happy
And the car, the car
That goes so far
And the wife devoted:
To this as it is,

Continues...

AS IT IS, PLENTY *CONT'D*

To the work and the banks
Let his thinning hair
And his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not;
When nothing was enough
But love, but love
And the rough future
Of an intransigent nature
And the betraying smile,
Betraying, but a smile:
That that is not, is not;
Forget, forget.

Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major
And final, final.

Pizzetti, *Tre Sonetti del Petrarca in morte di Madonna Laura*
Text by Francesco Petrarca (1304-1374); Translated by Jeffrey ML Hill

LA VITA FUGGE...	LIFE FLEES AND DOES NOT REST AN HOUR
La vita fugge e non s'arresta un'ora;	Life flees and does not rest an hour;
E la morte vien dietro a gran giornate;	And death arrives after great days;
E le cose presenti e le passate	And things present and past
Mi danno Guerra, e le future ancora.	Embattle me, and future ones as well.
E'l rimembrar e l'aspettar m'accora	And remembrance and expectation cause me grief
Or quinci or quindi sì, che'n veritate	Now here, now there, so that in truth
Se non ch'i'ho di me stesso pietate,	If I did not take pity on myself,
I' sarei già di questi pensier fôra.	I would already have been pierced through by these thoughts.
Tornami avanti s'alcun dolce mai	Return to my sad heart, any sweetness;
Ebbe 'l cor triste; e poi dall'altra parte	And yet, on the other hand
Veggio al mio navigar turbati i venti:	I see my sails troubled by winds:
Veggio fortuna in porto, e stanco omai	I see no fate in harbor, and my helmsman
Il mio nocchier, e rotte arbore e sarte,	Is at last weary, and my masts and riggings are broken,
Ei lumi bei, che mirar soglio, spenti...	And the beautiful lights that I am accustomed to watch, extinguished...

Quel rosignuol...

Quel rosignuol che sì soave piagne
Forse suoi figli o sua cara consorte,
Di dolcezza empie il cielo e le campagne

Con tante note sì pietose e scorte;

E tutta note par che m'accompagne
E mi rammente la mia dura sorte:
Ch'altri che me non ho di cui mi lagne:

Che 'n Dee non crede v'io regnasse Morte.

O, che lieve è ingannar chi s'assecura!...

Que' duo bei lumi, assai più che 'l Sol chiari

Chi pensò mai veder far terra oscura?...

Or conosch'io che mia fera ventura...
Vuol che vivendo è lagrimando impair...
Come nulla quaggiù diletta e dura...

That nightingale who weeps so sweetly

That nightingale that weeps so sweetly
Perhaps for his children or his dear companion,
Fills the sky and the countryside with sweetness
With so many notes, pitiful and clear;

And every night he seems to accompany me
And reminds me of my harsh fate:
That I have no one with whom to grieve but myself:
I could not believe that Death could reign over a Goddess.

Oh, how easy it is to deceive him who is confident!...

Whoever would have thought those two beautiful lights, far brighter than the sun,
Could make the earth darken?...

Now I know that my fierce fortune...
Wants that, living and weeping, I may learn...
How nothing that delights us down here lasts...

Levommi il mio pensier...

Levommi il mio pensier in porte ov'era

Quella ch'io cerco e non ritrovo in terra:
Ivi, fra lor che 'l terzo cerchio serra,
La rividi più bella e meno altera...

Per man mi prese e disse: In questa spera

Sarai ancor meco, se 'l desir non erra:

I' son colei che ti die' tanta Guerra,
E compie' mia giornata innanzi sera...

Mio ben non cape in intelletto umano:
Te solo aspetto e quell che tanto amasti,

E laggiuso è rimaso, il mio bel velo...

Deh... perchè tacque ed allargò la mano?

Ch'al suon di detti si pietosi e casti

Poco mancò ch'io non rimasi in cielo...

My thoughts raise me...

My thoughts raise me to the place where she was
whom I seek and cannot find on earth:
There, among those enclosed in the third circle,
I saw again, more beautiful and less lofty...

She took me by the hand and said: "In this sphere
You will be with me again, if desire does not falter:
I am she who gave you so much strife,
And finished my day before the evening...

My love is not understood by human intellect:
For you only do I wait, you who loved so much,
And down there, my earthly body remains."

Oh! Why did she fall silent and release her hands?

Since at the sound of such compassionate and pure speech
there was little reason for me not to remain in heaven...

Berio, *Avendo gran disio (Consumed with strong desire)*
Text by Jacopo da Lentini (13th C.); Translated by Matthew Absolom

Avendo gran disio
dipinsi una pintura
bella a voi somigliante
e quando voi non vio
guardo in quella figura
e par ch'eo v'agia avante.

Al cor m'arde una doglia
com'om che ten, lo foco
a lo suo seno ascoso
che quanto più lo'n voglia
allor' arde più loco
e non può stare in chiuso.

Similmente eo ardo
quando passo e non guardo
a voi Viso amoroso.
S'iscite quando passo
in ver, voi non mi giro
bella per risguardare
andando ad ogni passo
gittane un suspiro
che mi facie angosciare
e certo bene ancoscio
ch'a pena mi conoscio
tanto bella mi pari.

Consumed with strong desire
I painted a picture,
my beauty, which looks like you
so that when I don't see you,
I gaze upon it
and it's as if I had you before me.

In my heart burns a pain
like the man who conceals a fire
in his chest
and the less he wants it
the more it burns there
and will not stay hidden

I burn in the same way
when I pass by and gaze not
upon you, oh beloved face.
If I look when I pass by you
I don't turn back,
oh beauty, to look again
taking each step
I let out a sigh
which makes me suffer
and I certainly suffer dearly
knowing pain as I do
how sweet it seems to me.

Dallapiccola, *Chiunche nasce a morte arriva (Whatever is born comes to death)*
Text by Michelangelo Buonarroti (1475-1564); Translated by Jessica Aszodi

Chiunche nasce a morte arriva
nel fuggir del tempo; e 'l sole
niuna cosa lascia viva.
Manca il dolce e quel che dole
e gl'ingegni e le parole;
e le nostre antiche prole
al sole ombre, al vento un fummo.
Come voi uomini fummo,
lieti e tristi, come siete;
de or siam, come vedete,
terra al sol, di vita priva.
Ogni cosa a morte arriva.
Già fur gli occhi nostri interi
con la luce in ogni speco;
or son voti, orrendi e neri,
e ciò porta il tempo seco.

Whatever is born comes to death
in the flight of time; and the sun
leaves nothing living.
Gone is the sweetness and that which saddens
and the learned and the words;
and our distant descendents
like shade to the sun and smoke to the wind.
We were men like you,
happy and sad, as you are;
and now, we are as you see
Dust to the sun, deprived of life.
Every thing comes to dust.
Once our eyes were full
with light in every aspect;
now they are empty, horrendous and black,
And thus time carries them away.

Castelnuovo-Tedesco, ***Due sonetti del Petrarca***
Text by Francesco Petrarca (1304-1374); Translated by Reilly Nelson

ZEFIRO TORNA E'L BEL TEMPO RIMENA

Zefiro torna e'l bel tempo rimena
e i fiori e l'erbe, sua dolce famiglia

a garrir Progne a pianger Filomena,

e primavera candida e vermiglia.

Ridono i prati, e'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
l'aria e l'acqua e la terra è d'amor piena;
ogni animal d'amar si riconsiglia.

Ma per me, lasso! tornano i più gravi sospiri,

che del cor profondo tragge
quella ch'al ciel se ne portò le chiavi;

e cantar augelletti e fiorir piagge,
e'n belle donne oneste atti soavi
sono un deserto e fere aspre e selvagge.

ZEPHYR RETURNS AND WITH HIM FAIR WEATHER

Zephyr returns and with him fair weather
and the flowers and the grass, his sweet family
and Progne's fluttering and Philomei's weeping,
and spring white and crimson.

The meadows laugh and the sky brightens up.
Jove is gladdened to see his daughter.
Air and sea and earth are full of love;
every animal tells itself to find a mate.

Yet for me, alas, there returns the most serious of sighs
drawn from deep in my heart
by she who has taken its keys to heaven;

And despite birdsong and fields of flowers
and beautiful women's honest and gentle acts
I am a desert surrounded by harsh and savage beasts.

BENEDETTO SIA'L GIORNO E'L MESE E L'ANNO

Benedetto sia'l giorno e'l mese e l'anno

e la stagione e'l tempo l'ora e'l punto

e'l bel paese e'l loco ov'io fui giunto

da duo begli occhi che legato m'hanno;

e benedetto il primo dolce affanno
ch'i 'ebbi ad esser con Amor congiunto,
e l'arco e le saette ond'io fui punto
e le piaghe che'n fin al cor mi vanno.

Benedette le voci tante ch'io chiamando
il nome di mia donna ho sparte
e i sospiri e le lagrime e'l desìo

e benedette sien tutte le carte
ov'io fama le acquisto, e'l pensier mio
ch'è sol di lei, sì ch'altra non v'ha parte.

BLESSED BE THE DAY AND THE MONTH AND THE YEAR

Blessed be the day and the month and the year
and the season and the weather and the hour and the moment
and the beautiful country and the place where I was enthralled
by the two beautiful eyes which bound me;

and blessed be the first sweet worry I felt
when I was to be joined with love
and the bows and arrows which pierced me
and the wounds that went as deep as my heart.

Blessed are the many verses
in which I have scattered the name of my lady
and the sighs and the tears and the desire;

and blessed be all the writings
in which I purchased her fame
and my thoughts that are only of her and no one else.

Gurney, *Five Elizabethan Songs*

Orpheus

Orpheus with his lute made trees,
And the mountaintops that freeze
Bow themselves when he did sing:
To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Ev'rything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.
—William Shakespeare (1564-1616)

Tears

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth quickly waste!
But my Sun's heavenly eyes
View not your weeping,
That now lies sleeping
Softly, now softly lies
Sleeping.

Sleep is a reconciling,
A rest that peace begets;
Doth not the sun rise smiling
When fair at even he sets?
Rest you then, rest, sad eyes!
Melt not in weeping,
While she lies sleeping
Softly, now softly lies
Sleeping.
—John Fletcher (1579-1625)

Under the Greenwood Tree

Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.
—Shakespeare

Sleep

Come, Sleep, and with thy sweet deceiving
Lock me in delight a while;
Let some pleasing dream beguile
All my fancies; that from thence
I may feel an influence
All my powers of care bereaving!

Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy
Are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding.
—Fletcher

Spring

Spring, the sweet Spring, is the year's pleasant King,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay
Cuckoo, jug-jug, pu-we, to-witta-woo!
—Thamas Nashe (1567-c.1601)

Britten, *Seven Sonnets of Michelangelo*
Text by Michelangelo Buonarrotti (1475-1564); Translated by David Menzies

XVI: Sì come nella penna e nell'inchiostro

Sì come nella penna e nell'inchiostro
E l'alto e'l basso e'l mediocre stile,
E ne'marmi l'imagin ricca e vile,
Secondo che'l sa trar l'ingegnio nostro;

Così, signior mie car, nel petto vostro
Quanto l'orgoglio, è forse ogni atto umile:

Ma io sol quel c'a me propio è e simile

Ne traggo, come fuor nel viso mostro.

Chi semina sospir, lacrime e doglie
(L'umor dal ciel terreste, scietto e solo,
A'vari semi vario si converte),

Però pianto e dolor ne miete e coglie:
Chi mira alta beltà con si gran duolo,

Dubbie speranze, e pene acerbe e certe.

XVI: Just as in pen and ink

Just as in pen and ink
There is a high, low, and middle style,
And in marble are images rich and poor,
According to the art with which we fashion it;

So, my dear lord, in your heart,
Along with pride, are perhaps some humble thoughts:

But I draw thence only what is proper for myself

In accordance with what my features show.

Who sows sighs, tears and lamentations
(Dew from heaven on earth, pure and simple,
Converts itself differently to varied seeds),

Will reap and gather tears and sorrow:
He who gazes upon exalted beauty with such pain,

Will have doubtful hopes and bitter, certain sorrows.

XXXI: A che più debb'io mai l'intensa voglia

A che più debb'io mai l'intensa voglia
Sfogar con pianti o con parole meste,
Se di tal sorte'l ciel, che l'alma veste,
Tard'o per tempo, alcun mai non ne spoglia?

A che'l cor lass' a più morir m'invoglia,

S'altri pur dee morir? Dunque per queste
Luci l'ore del fin fian men moleste;
Ch'ogn'altro ben val men ch'ogni, men ch'ogni mia doglia.

Però se'l colpo, ch'io ne rub' e'nvolo,
Schifar non poss'; almen, s'è destinato,
Chi entreran fra la dolcezza e'l duolo?

Se vint' e pres' i debb'esser beato,
Ma raviglia non è se', nud' e solo,
Resto prigion d'un Cavalier armato.

XXXI: To what purpose do I vent my intense desire

To what purpose do I vent my intense desire
With tears and sorrowful words
When heaven, which clothes my soul,
Neither sooner nor later divests me of it?

To what purpose does my weary heart long to die,

When all must die? So to these eyes
My last hour will be less painful;
All my grief being greater than all my joy.

But since I cannot avoid the blow,
Unable to spurn it; since it is destined,
Who will stand between sweetness and sorrow?

If I must be conquered in order to be happy,
No wonder then that I, naked and alone,
Remain the prisoner of an armed Cavalier.

XXX: Veggio co'bei vostri occhi un dolce lume

Veggio co'bei vostri occhi un dolce lume,
Che co'miei ciechi già veder non posso;

Porto co' vostri piedi un pondo a dosso,
Che de' mie zoppi non è già costume;

Volo con le vostr'ale senza piume;
Col vostr' ingegno al ciel sempre son mosso;

Dal vostr' arbitrio son pallido e rosso;
Freddo al sol, caldo alle più fredde brume.

Nel voler vostro è sol la voglia mia,
I mié' pensier nel vostro cor si fanno,

Nel vostro fiato son le mie parole.

Come luna da sè sol par chi'io sia;

Chè gli occhi nostri in ciel veder non sanno
Se non quel tanto che n'accende il sole.

XXX: I see through your lovely eyes a sweet light

I see through your lovely eyes a sweet light,
Which through my blind ones I cannot yet see;
I carry with your feet a burden upon my back,
To which my lame ones are not accustomed;

I fly with your wings, featherless;
With your genius toward heaven I am always moving;
By your will I turn pale or blush;
Cold in the sun, warm in the coldest mists.

Within your will alone is my will,
My thoughts within your breast engender themselves,
In your breath are my words.

I am like the moon, that appears alone in the sky;
Which our eyes cannot see in the heavens
Except that part which is illumined by the sun.

XXIV: Spirto ben nato, in cui si specchia e vede

Spirto ben nato, in cui si specchia e vede,
Nelle tue belle membra oneste e care

Quante natura e'l ciel tra no' può fare,

Quand'a null' altra suo bell'opra cede:

Spirto leggiadro, in cui si spera e crede

Dentro, come di fuor nel viso appare,

Amor, pietà, mercè; cose sì rare
Che ma' furn in beltà con tanta fede:

L'amor mi prende, e la beltà mi lega;
La pietà, la mercè con dolci sguardi
Ferma speranz'al cor par che ne doni.

Qual uso o qual governo al mondo niega,

Qual crudeltà per tempo, o qual più tardi,

Ch'a sì bel viso morte non perdoni?

XXIV: Noble spirit, in whom is reflected and seen

Noble spirit, in whom is reflected and seen,
In whose beautiful limbs, chaste and dear, one can see
All that nature and heaven can achieve within us,
Excelling any other work of beauty:

Graceful spirit, within whom one hopes and believes
Inwardly, just as they appear outwardly upon your face,
Love, pity, mercy; things so rare
And never found in beauty so truly represented:

Love takes me, and beauty binds me;
Pity and mercy with sweet glances
Fill my heart with hope like nothing else can give.

What law or government in the world can deny,
What cruelty of this time, or of a time to come,
Could keep death from sparing such a lovely face?

Petrassi, *Due Liriche di Saffo;* Text by Sappho (625BC – 570BC)
Italian trans. by Salvatore Quasimodo (1901-1968); English trans. by Marie Marquis

TRAMONTATA È LA LUNA

Tramontata è la luna
e le Pleiadi a mezzo della note;
anche giovinezza già dilegua
e ormai nel mio letto resto sola.

Scuote l'anima mia Eros,
come vento sul monte
che irrompe entro le querce;
e scioglie le membra e le agita,
dolce amara indomabile serpente.

Ma a me non ape, non miele;
e soffro e desidero.

THE MOON HAS WANED

The moon has waned
and the Pleiades, in the middle of the night;
also, youth dissipates already
and now I am left alone.

Eros shakes my soul,
like wind on the mountain
that bursts within the oaks;
and releases the limbs and shakes them,
bittersweet, untamable serpent.

But for me neither bee nor honey;
I suffer and desire.

INVITO ALL'ERANO

Venite al tempio sacro delle vergini
dov'è più grato il bosco e sulle are

fuma l'incenso.
Qui fresca l'acqua mormora tra i rami

dei meli: il luogo è all'ombra dei roseti,

dallo stormire delle foglie nasce
profonda quiete.
Qui il prato ove meriggiano i cavalli

è tutto fiori della primavera
e gli aneti vi odorano soavi.
E qui con impeto, dominatrice,
versa Afrodite nelle tazze d'oro
chiaro vino celeste con la gioia.

INVITATION TO THE PAST

Come to the sacred temple of the virgins
where the forest is most grateful and upon the altars
incense smokes.
Here, the fresh water murmurs among the branches
of the apple trees: The place is in the shade of the rose bushes,
out of the rustling of the leaves grows
a deep calm.
Here in the meadow where the horses rest at noon
it is all spring flowers
and the dill there smells sweet.
And here, with dominant impetus
into the cups of gold, Aphrodite joyfully pours
heavenly, clear wine.

Butterworth, from ***Six Songs from A Shropshire Lad***
Text by AE Housman (1859-1936)

THINK NO MORE, LAD

THINK no more, lad; laugh, be jolly:
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever:
Think no more; 'tis only thinking
Lays lads underground.

THE LADS IN THEIR HUNDREDS

THE LADS in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

IS MY TEAM PLOUGHING

'IS my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?'

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

'Is football playing
Along the river shore,
With lads to chase the leather,
Now I stand up no more?'

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?'

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

Continues...

Is my team ploughing *cont'd*

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Butterworth, *On the idle hill of summer*
Text by AE Housman

ON the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.

Far the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follow:
Woman bore me, I will rise.

Walton, *Three Façade Settings*
Text by Edith Sitwell (1887-1964)

Daphne

When green as a river was the barley,
Green as a river the rye,
I waded deep and began to parley
With a youth whom I heard sigh.
"I seek," said he, "a lovely lady,
A nymph as bright as a queen,
Like a tree that drips with pearls her shady
Locks of hair were seen;
And all the rivers became her flocks
though their wool you cannot shear,
Because of the love of her flowing locks,
the kingly sun like a swain came strong,

Continues...

unheeding of her scorn,
Wading in deeps where she has lain,
Sleeping upon her river lawn
and chasing her starry satyr train.
She fled, and changed into a tree,
that lovely, fair-haired lady.
And now I seek through the sere summer
where no trees are shady!"

Through Gilded Trellises

Through gilded trellises
of the heat, Dolores,
Inez, Manucia,
Isabel, Lucia,
Mock Time that flies.
"Lovely bird, will you stay and sing,
Flirting your sheened wing,
Peck with your beak and cling
to our balconies?"
They flirt their fans, flaunting,
"O silence enchanting
as music!" then slanting
their eyes,
like gilded or emerald grapes,
They take mantillas, capes,
Hiding their simian shapes,
Sighs
each lady, "Our 'spadille's
done. Dance the quadrille
From Hell's towers to Seville;
Surprise
their siesta," Dolores
said. Through gilded trellises
of the heat, Spangles
pelt down through the tangles
of bell flowers; Each dangles
her castanets, Shutters
fall while the heat mutters,
with sounds like a mandolin
or tinkled tambourine...
Ladies, Time dies!

Old Sir Faulk

Old
Sir
Faulk,
Tall as a stork,
Before the honeyed fruits of dawn were ripe, would walk,
And stalk with a gun.
The reynard-coloured sun,
Among the pheasant feathered corn the unicorn has torn, forlorn the
smock-faced sheep
sit
and
sleep;
Periwigged as William and Mary, weep...
"Sally, Mary, Mattie, what's the matter, why cry?"
The huntsman and the reynard-coloured sun and I sigh.
"Oh, the nursery-maid Meg
With a leg like a peg
Chased the feathered dreams like hens, and when they laid an egg
in the sheepskin
meadows
where,
The serene King James would steer,
Horse and hounds, then he
From the shade of the tree
Picked it up as spoil to boil for nursery tea," said the mourners.
In the
corn, towers strain,
feathered tall as a crane,
And whistling down the feathered rain, old Noah goes again.
An old dull mome
with a head like a pome,
seeing the world as a bare egg,
Laid by the feathered air, Meg
would beg three of these
for the nursery teas
of Japhet, Shem, and Ham, She gave it
underneath the trees,
where the boiling
water
hissed
Like the goose king's feathered daughter kissed.
Pot and pan and copper kettle
Put upon their proper mettle,
Lest the Flood begin again through these!

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

Tanglewood
MUSIC CENTER

SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER FELLOWS
PRELUDE CONCERT
SUNDAY, AUGUST 18, 2013 AT 1:00PM
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

WINTERREISE

"IM DUNKELN WIRD MIR WOHLER SEIN"
Concept and staging by Håkan Hagegård
Coached by TMC Faculty Members Håkan Hagegård and Kayo Iwama

Franz Schubert
(1797-1828)

Winterreise, D. 911 (1827)

I. Gute Nacht
II. Die Wetterfahne
III. Gefror'ne Tränen
IV. Erstarrung
V. Der Lindenbaum
VI. Wasserflut
VII. Auf dem Flusse
VIII. Rückblick
IX. Irrlicht
X. Rast
XI. Frühlingstraum
XII. Einsamkeit
XIII. Die Post
XIV. Der greise Kopf
XV. Die Krähe
XVI. Letzte Hoffnung
XVII. Im Dorfe
XVIII. Der Stürmische Morgen
XIX. Täuschung
XX. Der Wegweiser
XXI. Das Wirtshaus
XXII. Mut
XXIII. Die Nebensonnen
XXIV. Der Leiermann

In order of appearance:

DAVID TINERVIA, BARITONE
SAMANTHA MALK, MEZZO-SOPRANO
STEVEN EDDY, BARITONE
NATHAN WYATT, BARITONE
ANDREW FUCHS, TENOR

BRETTON BROWN, PIANO
CHRISTINA LALOG, PIANO

Schubert, Winterreise (Winter Journey)

Text by Wilhelm Müller (1794-1827); Translated by Steven Eddy, Andrew Fuchs, Nathan Wyatt, David Tinervia and Samantha Malk

GUTE NACHT

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh'—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit:
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus!
Die Liebe liebt das Wandern —
Gott hat sie so gemacht —
Von einem zu dem andern—
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär Schad' um deine Ruh',
Sollst meinen Tritt nicht hören —
Sacht, sacht die Türe zu!
Schreib' im Vorübergehen
An's Tor noch: gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

GOOD NIGHT

As a stranger I arrived,
As a stranger again I leave.
May was kind to me
With many garlands of flowers.
The girl spoke of love,
Her mother even of marriage—
Now the world is bleak,
The path covered by snow.

I cannot choose the time
Of my journey:
I must find my own way
In this darkness.
With a shadow cast by the moonlight
As my traveling companion
And in the white fields
I'll search for wild animal tracks.

Why should I linger, waiting
Until I am driven out?
Let stray dogs howl
Outside their master's house!
Love loves to wander—
God has made it so—
From one to the other—
Dear love, good night!

I will not disturb you in your dream,
It would be a pity to disturb your rest;
You shall not hear my footsteps—
Softly, softly shut the door!
On my way out I'll write
"Good Night" on the gate,
So that you may see
That I have thought of you.

DIE WETTERFAHNE

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus:
Da dacht' ich schon in meinem Wahne,
Sie pfiff' den armen Flüchtling aus.

THE WEATHER VANE

The wind is playing with the weather vane
On my beautiful sweetheart's house:
I thought in my delusion
That it whistled at the poor fugitive.

Continues...

Er hätt es eher bemerken sollen
Des Hauses aufgestecktes Schild,
So hätt er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen,
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

He should have noticed it sooner,
The sign fitted to the house,
Then he never would have sought
A faithful woman in that house.

Inside, the wind is playing with hearts,
As on the roof, only not as loudly.
Why do they ask about my pain?
Their child is a rich bride.

Gefror'ne Tränen

Gefror'ne Tropfen fallen
Von meinen Wangen ab:
Und ist's mir denn entgangen
Daß ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Daß ihr erstarrt zu Eise,
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiß,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis!

Frozen Tears

Frozen drops fall
From my cheeks;
Have I not realized then
That I have been crying?

Ah, tears, my tears,
Are you so cold
That you turn to ice
Like the cool morning dew?

Yet you boil up so fiercely
From the source within my heart
As if you would dissolve
All of winter's ice!

Erstarrung

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durch strich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben,
Der Rasen sieht so blaß.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erstorben
Kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder,
Fließt auch ihr Bild dahin!

Numbness

I search in the snow in vain
For a trace of her footsteps
Where she, on my arm,
Wandered about the green field.

I want to kiss the ground,
Piercing ice and snow
With my hot tears,
Until I see the earth below.

Where will I find a blossom?
Where will I find green grass?
The flowers are dead,
The turf is so pale.

Is there then no souvenir
To carry with me from here?
When my pain is stilled,
Who will speak to me of her?

My heart is as if dead
Her image is frozen within:
If my heart should one day thaw,
So too would her image melt away!

Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich mußt' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen,
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen,
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen;
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

The Linden Tree

By the fountain outside of the gates
There stands a linden tree;
I dreamed under its shade
So many sweet dreams.

I carved into its bark
So many lovely words;
In joy and in sorrow
I was drawn to it.

Today, I had to pass
By it in dead of night,
And though it was dark
I closed my eyes.

And its branches rustled
As they called out to me:
Come to me, friend,
Here you will find your rest!

The cold winds blew
In my face,
My hat flew off my head,
I did not turn back.

Now I am many hours
Away from that place,
And I still hear its call:
You would have found rest there!

Flood

Many tears fall
Into the snow from my eyes;
Its cold flakes thirstily take in
My burning pain.

When the grass is ready to spring up,
A balmy breeze blows,
And the ice cracks in pieces,
And the soft snow melts.

Snow, you know what I desire;
Tell me, where does your path take you?
If you follow my tears,
Soon the river will absorb you.

You will flow
Throughout the merry streets with it;
When you feel the glow of my tears,
There is the house of my beloved.

Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluss,
Wie still bist du geworden,
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund und Tag hinein:

Den Tag des ersten Grußes,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reissend schwillt?

On the River

You who so happily rippled,
You clear, wild river,
How still you've become;
You give no farewell greeting.

With a hard, rigid crust
You have covered yourself,
You lie cold and immobile
Stretched out in the sand.

On your surface I dig
With a sharp stone
The name of my sweetheart
And the hour and the day:

The day of our first greeting,
The day, on which I left;
Around the name and numbers
A broken ring is twisted.

My heart, in this brook,
Do you recognize your own image?
Is it under its surface
Swelling to the point of bursting?

Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schloßen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten!—
Da war's gescheh'n um dich, Gesell!

Kommt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

Looking back

The soles of my feet burn,
Though I step on ice and snow,
I'll not stop to catch my breath
Until I no longer see the towers.

I have stumbled over every stone,
As I hurried from the town;
Crows threw snowballs and hailstones
At my hat from every house.

How different you have greeted me,
Town of infidelity!
At your gleaming windows sang
The lark and the nightingale.

Round linden trees were in bloom,
The clear streams rushed brightly,
And, oh, two maiden-eyes glowed!—
Your fate was sealed, my fellow!

Remembering that day
I'd like to look back once more,
I'd like to stagger back once more,
To stand in silence before her house.

Irrlicht

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
'S führt ja jeder Weg zum Ziel:
Uns're Freuden, uns're Wehen,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen
Wind' ich ruhig mich hinab—
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch ein Grab.

Rast

Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege;
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.

Die Füße frugen nicht nach Rast,
Es war zu kalt zum Stehen,
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heißem Stich sich regen!

Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai,
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?

Will'o-the-wisp

Into the deepest depths
A will-o-the-wisp has lured me:
It does not worry my mind
If I find my way out.

I'm used to going astray,
Every path leads to its goal:
Our joys, our labor
Are all a game to a will-o-the-wisp!

Through the dry bed of a mountain stream
I calmly find my way down—
Every stream leads to the sea,
Every sorrow to a grave.

Rest

Now I first notice how tired I am,
As I lay down to rest;
Walking kept me merry
On a desolate road.

My feet did not ask for rest,
It was too cold to stand still,
My back felt no burden,
The storm helped drive me along.

In a coal-burner's cramped house
I have found shelter;
But my limbs will not rest:
How my wounds burn.

You too, my heart, in battle and storm
So wild and so bold,
Feel now in the silence
The fierce pangs stir!

Spring Dream

I dream of beautiful flowers,
That bloom in May,
I dream of green fields,
Of happily chirping birds.

As the cocks crow,
My eyes awoke;
It was cold and dark,
As the ravens cawed from the roof.

But on the window panes,
Who paints the leaves there?

Continues...

Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne kräten,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

Who is laughing at the dreamer
Who can see flowers in winter?

I dream of ardor between two lovers,
Of a beautiful maiden,
Of hearts and kisses,
Of joy and rapture.

As the cocks crow,
My heart awoke,
I sit here alone now
And think about my dreams.

Closing my eyes again,
My hearts still beats so vibrantly.
Leaves, when will you flourish again?
When will I hold my beloved in my arms?

Einsamkeit

Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wenn in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Straße
Dahin mit trägem Fuß,
Durch helles, frohes Leben,
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

Loneliness

As a dark cloud passes
Through clear skies,
When in the fir branches
A feeble breeze blows:

So I make my way
Onward with sluggish feet,
Through bright, happy life,
Alone and without greeting.

Oh, the air is so peaceful!
Oh, the world is so bright!
While the storms still raged,
I was not so miserable.

Die Post

Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz?

The Post

The mail horn calls from the road.
Why do you leap so high,
My heart?

The post has no mail for you.
Why do you surge so strangely,
My heart?

Yes now the post comes from town
Where I once had a beloved sweetheart,
My heart!

Do you want to peek out
And find out how things are going there,
My heart?

Der greise Kopf

Der Reif hatt' einen weißen Schein
Mir übers Haar gestreuet,
Da meint' ich schon ein Greis zu sein,
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Daß mir's vor meiner Jugend graut—
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? Und meiner ward es nicht
Auf dieser ganzen Reise!

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

Letzte Hoffnung

Hier und da ist an den Bäumen
Noch ein buntes Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab,
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

The grey head

The frost has sprinkled a white sheen
Over my hair,
I believed that I was an old man,
And was very glad about it.

But it soon melted away,
I have black hair again,
So that my youth horrified me—
How far it is still to the grave!

From dusk to dawn
Many heads have turned grey.
Who would believe it? Mine has not
This entire journey!

The crow

A crow flew with me
From the town,
Constantly, until today,
Circling my head.

Crow, you strange creature,
Will you not leave me?
Do you plan soon, as prey,
To seize my body?

Now, there is not much farther to go
With the walking stick.
Crow, let me see at last,
Faithfulness to the grave!

Last Hope

Here and there on the trees
Many colourful leaves are seen,
I often stand in front of those trees,
Lost in thought.

Looking at one particular leaf,
I place my hopes on it;
If the wind plays with my leaf,
I shudder deeply to my core.

Ah, if my leaf falls to the ground,
My hopes would go with it,
I myself fall to the ground,
Crying on the grave of my hopes.

Im Dorfe

Es bellen die Hunde, es rasseln die Ketten;
Die Menschen schnarchen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.—
Je nun, sie haben ihr Teil genossen,
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen.

In the village

Dogs bark, chains rattle;
The people snore in their beds,
They dream of many things they don't have,

Delighting in good and bad things;

And by morning they all will have vanished.—
Oh well, they had their share,
And hope to find on their pillows
What is still left to enjoy.

Bark me away, you watchful dogs,
Don't let me rest in the hours of slumber!
I'm finished with all dreams.
Why should I stay among the sleepers?

Der Stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher in mattem Streit.

Und rote Feuerflammen
Ziehn zwischen ihnen hin,
Das nenn' ich einen Morgen
So recht nach meinem Sinn.

Mein Herz sieht an dem Himmel
Gemalt sein eignes Bild—
Es ist nichts als der Winter,
Der Winter kalt und wild.

The Stormy Morning

How the storm has torn apart
The sky's grey robe!
The shredded clouds fly
Around in dull dispute.

And red fire-flames
Dart between them,
I call this a morning
So to my liking.

My heart sees painted in the sky
Its own image—
It is nothing but Winter,
Winter, cold and savage.

Täuschung

Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.
Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus,
Und eine liebe Seele drin—
Nur Täuschung ist für mich Gewinn!

Delusion

A friendly light dances before me,
I followed it this way and that way;
I follow it eagerly and watch its course
As it deceives the wanderer on his way.
Ah! One that is miserable as I
Yields himself gladly to such cunning,
That portrays, beyond ice, night, and horror,
A bright warm house,
And inside, a loving soul—
Ah, my only victory is in delusion!

Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n—
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Wegen,
Weisen auf die Städte zu,
Und ich wand're sonder Maßen
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück.

Das Wirtshaus

Auf einen Totenacker
Hat mich mein Weg gebracht.
Allhier will ich einkehren:
Hab' ich bei mir gedacht.

Ihr grünen Totenkränze
Könnt wohl die Zeichen sein,
Die müde Wand'rer laden
Ins kühle Wirtshaus ein.

Sind denn in diesem Hause
Die Kammern all' besetzt?
Bin matt zum Niedersinken,
Bin tödlich schwer verletzt.

O unbarmherz'ge Schenke,
Doch weisest du mich ab?
Nun weiter denn, nur weiter,
Mein treuer Wanderstab!

Mut

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich hin herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

The Signpost

Why do I avoid the routes
Which the other travelers take,
To search out hidden paths
Through snowy cliff tops?

I have truly done no wrong
That I should shun mankind—
What foolish desire
Drives me into the wastelands?

Signposts stand along the paths,
Signposts leading to the towns,
And I wander on and on,
Restlessly in search of rest.

One signpost stands before me,
Remains fixed before my gaze;
One road I must take,
From which no one has ever returned.

The Tavern

To a graveyard
My way has brought me.
Here I'll stop:
I thought to myself.

You green funeral wreaths
Must be the signs
Inviting weary travelers
Into the cool inn.

Are, then, in this house
The rooms all taken?
I am tired enough to drop,
I am mortally wounded.

O merciless inn,
Do you turn me away?
Well, then, further on,
My trusty staff!

Courage

If snow flies in my face,
I shake it off.
When my heart speaks in my breast,
I sing brightly and cheerfully.

Continues...

Höre nicht, was es mir sagt,
Habe keine Ohren.
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

I don't hear what it says to me,
I don't have ears.
I don't feel what it laments,
Lamenting is for fools.

Cheerfully out into the world,
Against wind and weather!
If there's no God on earth,
Then we are gods ourselves!

Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angeseh'n;
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!
Schaut Andern doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei:
Nun sind hinab die besten zwei.
Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

Mock Suns

Three suns in the sky I saw,
Long and hard I looked;
And they stood staring,
As if they would not leave me.
Oh, you are not my suns!
Look in the faces of other people!
Yes, recently, I also had three:
But the best two have set.
If only the third one would go, too!
In the dark I will feel better.

Der Leiermann

Drüben hinterm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er, was er kann.

Barfuß auf dem Eise
Wankt er hin und her;
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an;
Und die Hunde knurren
Um den alten Mann.

Und er lässt es gehen
Alles, wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir gehn?
Willst zu meinen Liedern
Deine Leier drehn?

The Organ-grinder

Over there, beyond the village
Stands an organ-grinder,
And with his numbed fingers
He plays what he can.

Barefoot on the ice
He sways to and fro;
And his little plate
Remains always empty.

No one wants to listen to him,
No one looks at him;
And the dogs growl
Around the old man.

And he lets everything go
As it will,
He plays, and his street organ
Never stops.

Strange old man,
Should I go with you?
Will you grind your street organ
To my songs?

In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

2013 Tanglewood

Boston Symphony Orchestra
132nd season, 2012–2013

Sunday, August 18, 2:30pm

THE LEONARD BERNSTEIN MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
CHRISTOPH VON DOHNÁNYI conducting

MOZART — Piano Concerto No. 9 in E-flat, K.271

Allegro
Andantino
Presto—Menuetto: Cantabile—Presto

EMANUEL AX

{ I n t e r m i s s i o n }

MAHLER — Symphony No. 1 in D

Langsam. Schleppend [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

The 2013 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

017
July 13, 2013

Michael Culler
Joel Watts

CD 017

1 2 3 4 5 6 7 8 9

10 11 12 13

Florence Gould Auditorium
Seiji Ozawa Hall
Tanglewood

Young Artists Orchestra
TITO MUÑOZ, conductor

COWELL	*Ancient Desert Drone*	6:03
COPLAND	Suite from *Billy the Kid*	20:00

The Open Prairie
Street in a Frontier Town
Card Game at Night (Prairie Night)
Gun Battle
Celebration Dance (after Billy's Capture)
Billy's Death
The Open Prairie Again

~Intermission~

DVOŘÁK	Symphony No. 8 in G major, op. 88	

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

35:05

IN MEMORIAM

The Boston University Tanglewood Institute acknowledges with sadness the passing of Dr. Larry Jones on April 2, 2013. He was a devoted member of the BUTI Advisory Board. Larry's love for music and his commitment to our young artists programs was evident in his constant presence here along with his support for the work of his wife, Dr. Ann Howard Jones, for 17 years conductor of the Young Artists Chorus. His leadership was exemplary for the planning of BUTI's 40th anniversary celebration as was his consistently generous support for the scholarship fund. To honor him and all that he has meant to BUTI, all performances for the 2013 season are dedicated to his memory with our abiding gratitude and affection.

020

CD020

Michael Culler
James Perrella

July 13, 2013

Florence Gould Auditorium
Seiji Ozawa Hall
Tanglewood

Young Artists Wind Ensemble
DAVID MARTINS, conductor

1	BERNSTEIN	*Slava!*	3:53
2	GILLINGHAM	*A Light Unto the Darkness*	11:49
3	HART	*Cartoon*	10:10

~Intermission~

4	GRAINGER arr. Mark Rogers	*The Gum-Suckers March*	4:13
5	WELCHER	*Zion*	10:59
	SPARKE	*The Year of the Dragon*	15:00
6		Toccata	
7		Interlude	
8		Finale	

IN MEMORIAM

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Tanglewood

SEIJI OZAWA HALL

035

Recording Eng:
Michael Culler

035 CD

SATURDAY, July 27, 2013 AT 2:30 PM

Tanglewood Theatre

Young Artists Orchestra
Young Artists Chorus
KEN-DAVID MASUR, conductor

SCHNITTKE	*(K)ein Sommernachtstraum*	9:40
BRITTEN	*Sinfonia da Requiem*	
	Lacrymosa *Dies irae* *Requiem aetemam*	20:27
	-Intermission-	
MOZART	Requiem Mass in D minor, K. 626 *in memory of Dr. Larry Jones*	59:32
	Introitus: Requiem aeternam *Kyrie eleison* *Sequentia* *Offertorium* *Sanctus* *Agnus Dei* *Communio*	

Young Artists Chorus
Beth Willer, conductor

Elissa Alvarez, soprano
Vera Savage, mezzo soprano
Gregory Zavracky, tenor
Colin Levin, baritone

1 4 3 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Tanglewood

SEIJI OZAWA HALL

SUNDAY, July 28, 2013 AT 8:00 PM

038

Recording Eng:
Michael Culler

038 CD

Tanglewood Theatre

Young Artists Wind Ensemble
H. ROBERT REYNOLDS, conductor

1 NAVARRO — *Downey Overture* — 5:48

2 WHITACRE — *Lux Aurumque* — 4:37

3 GANDOLFI — *Vientos y Tangos* — 12:17

4 TICHELI
trans. Gary D. Green — *Profanation* from Symphony No. 1 — 5:53

~Intermission~

5 TURRIN — Concertino for 11 Instruments and Wind Ensemble — 9:25

FACULTY ENSEMBLE

Joanna Goldstein, flute	Dorival Puccini, Jr, trumpet
Ana-Sofia Campesino, oboe	Colin Oldberg, trumpet
Chi-Ju Juliet Lai, clarinet	Matthew Oliphant, horn
Alexandra Berndt, bassoon	Caleb Lambert, trombone
Anne Howarth, horn	Kevin Harrison, tuba
Jennifer Bill, saxophone	Michael Israelievitch, percussion

6 J.S. BACH
arr. Alfred Reed — *Komm, süsser Tod*, BWV 478 — 4:01

7 J.S. BACH
arr. Lucien Cailliet — Fugue in G minor, BWV 578 — 4:27

8 GRANTHAM — *J'ai été au bal* — 9:46

042

Michael Culler
Ines Perrella

August 3rd 2013
2:30pm

Florence Gould Auditorium
Seiji Ozawa Hall
Tanglewood

Boston University Tanglewood Institute Honors Recital

1 DOWN

1 *Gainsborough* (1965) — Thomas Gauger

III.

4:11

PERCUSSION ENSEMBLE
ANTONIO GUARINO, TAYLOR HAMPTON, GRANT HOECHST
GREGORY LAROSA, DANIEL SMILEY RADERMAN
MICHAEL ISRAELIEVITCH conductor

2 "Anzoleta avanti la regata" from *La regata veneziana* — Gioacchino Rossini (1792–1868)

JULIA COHEN mezzo soprano
AUGUSTINE GONZALES piano

3:20

3 "The Roadside Fire" from *Songs of Travel* — Ralph Vaughan Williams (1872–1958)

THOMAS WEST baritone
BRETT KLAUS piano

2:25

4 "Love Went A-Riding" — Frank Bridge (1879–1941)

MARGARET TIGUE soprano
AUGUSTINE GONZALES piano

1:53

5 *Malaguena* — Ernesto Lecuona (1895–1963) arr. Sparnon

4:49

HARP ENSEMBLE
ELEANOR DENISON, PHOEBE DURAND-MCDONNELL, MARIA REN, CLARA WANG
FRANZISKA HUHN coach

6 String Quartet No. 2, op. 92 — Serge Prokofiev (1891–1953)

I. Allegro sostenuto

5:55

KABARDIAN QUARTET
ILYA KIM & SEOYEON KIM violins
ALEXANDRA WILSON viola
AOMA CALDWELL cello
CAROLINE PLISZKA coach

~Intermission~

Sonatine for Brass Instruments — 8:38 — Eugène Bozza (1905–1991)

I. Allegro
II. Andante ma non troppo
IV. Finale: Fanfare - tarantella

BIG BRASS BUTI
OLIVIA PIDI & MICHAEL CHEN trumpets
SHAUN MURRAY horn
NICHOLAS KEMP trombone
AUSTIN COMERFORD tuba
DAVID KRAUSS coach

Woodwind Quintet (1948) — 8:25 — Elliott Carter (1908–2012)

I. Allegretto
II. Allegro giocoso

QUINTET MEDUSA
ABIGAIL EASTERLING flute
CASEY KEARNEY oboe
ANDREW O'DONNELL clarinet
HARRISON MILLER bassoon
SCOTT REID horn
KAI-YUN LU coach

Perception — 6:14 — Chase Dobson (YACP Student)

PHOENIX ABBO, MOLLY SCHNEIDER,
NICOLE PORCARO & SOPHIA BELLINO violins
ANDREW LAVELLE & CLARA MCMAHON violas
JOSEPH TEETER & NAOMI TRAN cellos
NOELLE MARTY & PARIS MYERS basses
JUSTIN CASINGHINO conductor

Scaramouche, op. 165b — 10:03 — Darius Milhaud (1892–1974)

Vif
Modéré
Brazileira

YOONSUNG KIM piano
EVREN OZEL piano
BOAZ SHARON & CLARA SHIN coaches

Tanglewood

SEIJI OZAWA HALL

SUNDAY, August 10, 2013 AT 2:30 PM

054

Recording Eng:
Michael Culler
James Perrella

054 CD

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Florence Gould Auditorium
Seiji Ozawa Hall
Tanglewood

Young Artists Orchestra
PAUL HAAS, conductor

RESPIGHI — *Fontane di Roma* (Fountains of Rome) — 15:37
La fontana di Valle Giulia all'alba
(The Fountain of Valle Giulia at Dawn)
La fontana del Tritone al mattino
(The Triton Fountain in the Morning)
La fontana di Trevi al meriggio
(The Trevi Fountain at noon)
La fontana di Villa Medici al tramonto
(The Villa Medici Fountain at Sunset)

~Intermission~

STRAVINSKY — *Le Sacre du printemps* (The Rite of Spring) — 34:01
Part I: *L'Adoration de la Terre*
(Adoration of the Earth)
Part II: *Le Sacrifice*
(The Sacrifice)

BOSTON SYMPHONY ORCHESTRA

Tanglewood

SUMMER 2013

Recently Added Concerts!

JUNE 21 FRIDAY, 7pm
Melissa Etheridge Live with special guest Eric Hutchinson

JUNE 22 SATURDAY, 8:30pm
The Boston Pops performs a Jerry Garcia Symphonic Celebration
Featuring Warren Haynes

JUNE 23 SUNDAY, 2:30pm
Joan Baez and the Indigo Girls

JUNE 28 FRIDAY, 8pm
Terence Blanchard Group

JULY 4 TUESDAY, 7pm
Jackson Browne
Sara Watkins, special guest

JULY 23 TUESDAY, 7pm
Barenaked Ladies, Ben Folds Five, and Guster
"Last Summer on Earth Tour 2013"

JULY 29 MONDAY, 7pm
An Evening with Steve Miller Band

AUGUST 19 MONDAY, 7pm
Grace Potter and the Nocturnals with very special guest Josh Ritter

AUGUST 29 THURSDAY, 7pm
Wait Wait... Don't Tell Me!

Save the Date!

AUGUST 15 THURSDAY – AUGUST 18 SUNDAY

Tanglewood Wine & Food Classic

Taste premium wines, feast on fabulous foods, and meet renowned chefs in the beautiful surroundings of Tanglewood.

August 17, Saturday
Grand Tasting, Hawthorne Tent

The **Tanglewood Music Center (TMC)** is the Boston Symphony Orchestra's summer academy for young professionals pursuing advanced musical study. Performances are by Fellows of the TMC. (Concerts are highlighted in purple.)

The **Boston University Tanglewood Institute (BUTI)** is in residence at Tanglewood. Its educational programs are geared primarily toward gifted musicians of high school age.

JUNE 21 FRIDAY

See Melissa Etheridge prices

7pm, Shed

Melissa Etheridge Live
with special guest Eric Hutchinson

MELISSA ETHERIDGE

ERIC HUTCHINSON

Grammy- and Oscar-winning American rock singer-songwriter Melissa Etheridge brings her mixture of personal lyrics, pop-based folk-rock, and smoky vocals to the Shed.

JUNE 22 SATURDAY

See Garcia Celebration/Pops prices

8:30pm, Shed

The Boston Pops performs a
Jerry Garcia Symphonic Celebration
Featuring Warren Haynes
Keith Lockhart, conductor

JERRY GARCIA

WARREN HAYNES

A new symphonic project celebrating American musical icon Jerry Garcia. This ground-breaking orchestral adventure features Garcia's storied original compositions as well as classic interpretations of timeless standards that were hallmarks of Garcia's shows. Renowned vocalist/guitarist Warren Haynes collaborates with the symphony, lending his soul-soaked, introspective blend of rock, blues, R&B and jazz to Garcia's masterworks.

JUNE 23 SUNDAY

See Joan Baez/Indigo Girls prices

2:30pm, Shed

Joan Baez and the Indigo Girls

JOAN BAEZ

INDIGO GIRLS

JUNE 28 FRIDAY

FREE FUN FRIDAYS

HIGHLAND STREET foundation

3–6pm, Tanglewood Grounds

Tanglewood Family Fun Fest

Part of the Highland Street Foundation's Free Fun Friday program.

Enjoy the beauty of the Tanglewood campus with your whole family while you take part in an educational scavenger hunt and other fun family activities.

The Tanglewood Family Fun Fest is free, but advance registration is recommended. Visit *www.tanglewood.org/familyfunfest* to register for your family.

8pm, Ozawa Hall

See Jazz prices

Terence Blanchard Group

TERENCE BLANCHARD

Jazz trumpeter Terence Blanchard is a five-time Grammy Award winner, a jazz composer, arranger, bandleader, and is also renowned as a film-score, soundtrack, and Broadway composer.

JUNE 29 SATURDAY

See A Prairie Home Companion prices

5:45pm, Shed

***A Prairie Home Companion* at Tanglewood**
with Garrison Keillor

GARRISON KEILLOR

Live broadcast

National Sponsor: ***Ford Motor Company***

JUNE 30 SUNDAY

10am, Ozawa Hall
TMC Brass Extravaganza
Tanglewood Music Center Conducting Fellows
Tanglewood Music Center Instrumental Fellows
Works by BRITTEN, BROUGHTON, HENZE, LANSKY, PUTT, VERDI, and ZIVKOVIC

JULY 1 MONDAY

11am and 2:30pm, Ozawa Hall
TMC String Quartet Marathon
Tanglewood Music Center Instrumental Fellows
Fourteen string quartets performing music by HAYDN, BEETHOVEN, and others
One ticket provides admission to all three performance times.

JULY 2 TUESDAY

11am, Ozawa Hall
TMC String Quartet Marathon
Tanglewood Music Center Instrumental Fellows
Fourteen string quartets performing music by HAYDN, BEETHOVEN, and others
One ticket provides admission to all three performance times.

2:30pm, Ozawa Hall
TMC Opening Exercises
Free admission; open to the public; performances by TMC faculty

JULY 3 WEDNESDAY

7pm, Ozawa Hall
TMC Vocal Concert
"Fables, Folk Songs, and Fantasies"

JULY 4 THURSDAY

See Jackson Browne prices

7pm, Shed
Jackson Browne
Sara Watkins, special guest

Fireworks to follow the concert

JACKSON BROWNE

JULY 5 FRIDAY

See Opening Night at Tanglewood prices

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

CLEAN SLATE
GERMAN RIESLING
OPENING WEEKEND SPONSOR

8:30pm, Shed
Opening Night at Tanglewood
Boston Symphony Orchestra
Rafael Frühbeck de Burgos, conductor
Joshua Bell, violin
ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

JOSHUA BELL

JULY 6 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program

6pm, Ozawa Hall
TMC Prelude Concert
Works by BRAHMS and HINDEMITH

8:30pm, Shed
Boston Symphony Orchestra
Rafael Frühbeck de Burgos
Anne Sofie von Otter, mezzo-soprano
Women of the Tanglewood Festival Chorus, John Oliver, conductor
PALS Children's Chorus, Andy Icochea Icochea, conductor
MAHLER Symphony No. 3

JULY 7 SUNDAY

See Pops prices

VINCE GILL

10am, Ozawa Hall
TMC Chamber Music
Works by HEADRICK, MOZART, SCHEUER, and others

2:30pm, Shed
Boston Pops Orchestra
Keith Lockhart, conductor
Vince Gill, special guest

The Boston Pops pay tribute to the American West. Program to include music of Aaron Copland, Bruce Broughton, and John Williams.

JULY 8 MONDAY

6pm, Ozawa Hall
TMC Piano Prelude

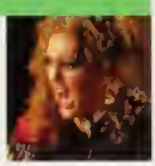
8pm, Ozawa Hall
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

JULY 10 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

8pm, Ozawa Hall
TMC Vocal Concert

JULY 11 THURSDAY


DEVON GUTHRIE

7:30pm, Ozawa Hall
The Joseph C. McNay/New England Foundation Concert
Orchestra and Chorus of Emmanuel Music; Ryan Turner, artistic director and conductor; Gordon Gietz, tenor (Jay Gatsby); Devon Guthrie, soprano (Daisy Buchanan); Katherine Growdon, mezzo-soprano (Myrtle Wilson); Krista River, mezzo-soprano (Jordan Baker); Lynn Torgove, mezzo-soprano (Tango Singer); Charles Blandy, tenor (Radio Singer); Alex Richardson, tenor (Tom Buchanan); David Kravitz, baritone (Nick Carraway); James Maddalena, baritone (Meyer Wolfshiem); Dana Whiteside, baritone (Minister); David Cushing, bass (George Wilson); Donald Wilkinson, bass (Henry Gatz)
HARBISON *The Great Gatsby*

Concert performance, sung in English

Great Gatsby Post-Concert Party!

Tanglewood's Hawthorne Tent is transformed into a Speakeasy for this roaring '20s bash. Find your flapper dress and beads and dance the night away to live music from the Jazz Age while you sip cocktails and enjoy canapés and other refreshments reminiscent of the Gatsby era. Mingle with the artists from the concert. Reception begins at 10pm. Tickets $65.

JULY 12 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

LEON FLEISHER

8:30pm, Shed *UnderScore Friday Series**
Boston Symphony Orchestra
Kazushi Ono, conductor
Leon Fleisher, piano
WAGNER *Siegfried Idyll*
RAVEL Piano Concerto in D for the left hand
RIMSKY-KORSAKOV *Scheherazade*

Sponsored by ***Country Curtains***, ***The Red Lion Inn***, *and* ***Blantyre***

**New program—See "Amenities" page*

JULY 13 SATURDAY

See Shed Special prices

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program
Please note that the music may not be performed in its entirety, and the complete film will not be shown.

2:30pm, Ozawa Hall
BUTI Young Artists Orchestra
Tito Munoz, conductor
COWELL *Ancent Desert Drone*
COPLAND *Billy the Kid*
DVOŘÁK Symphony No. 8

6pm, Ozawa Hall
TMC Prelude Concert
Works by BARBER and others

8:30pm, Shed *Sold Out In Shed*
Boston Symphony Orchestra
David Newman, conductor
BERNSTEIN *West Side Story*

West Side Story © 1961 Metro-Goldwyn-Mayer Studios Inc. All rights reserved. © A.M.P.A.S.

Experience a thrilling new presentation of this iconic film and winner of ten Academy Awards®, including Best Picture. The Boston Symphony plays Leonard Bernstein's electrifying score live, while the newly re-mastered film is shown on large screens in high definition with the original vocals and dialogue intact. This classic romantic tragedy, directed by Robert Wise and Jerome Robbins, and with lyrics by Stephen Sondheim, is one of the greatest achievements in the history of movie musicals. It features Robbins' breathtaking choreography and a screenplay by Ernest Lehman based on the masterful book by Arthur Laurents.

Sponsored by ***Canyon Ranch***

JULY 14 SUNDAY

10am, Ozawa Hall
TMC Chamber Music
Works by BERG, BRITTEN, and others

2:30pm, Ozawa Hall
BUTI Young Artists Wind Ensemble
David M. Martins, conductor
Works by BERNSTEIN, GILLINGHAM, GRAINGER, HART, SPARKE, and WELCHER

2:30pm, Shed
The Caroline and James Taylor Concert
Boston Symphony Orchestra
Rafael Frühbeck de Burgos, conductor
Lynn Harrell, cello
STRAVINSKY Suite from *Pulcinella*
HAYDN Cello Concerto No. 1 in C
BEETHOVEN Symphony No. 8

LYNN HARRELL

JULY 15 MONDAY

6pm, Ozawa Hall
TMC Prelude Concert

8pm, Ozawa Hall
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
Tanglewood Music Center Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Conducting Fellows
BRITTEN *The Prince of the Pagodas*—Pas de Six
BRITTEN *Les Illuminations*
SHOSTAKOVICH Symphony No. 11

JULY 17 WEDNESDAY

8pm, Ozawa Hall
Borodin String Quartet
BRAHMS Quartet No. 3 in B-flat, Op. 67
TCHAIKOVSKY Quartet No. 3 in E-flat minor, Op. 30

JULY 18 THURSDAY

See Ozawa Special prices

8pm, Ozawa Hall
Bryn Terfel, baritone
Natalia Katyukova, piano
Program to include German and English art songs

JULY 19 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Symphony Orchestra
Vladimir Jurowski, conductor
Jean-Yves Thibaudet, piano
WAGNER Prelude to *Die Meistersinger*
LISZT *Totentanz*, for piano and orchestra
BRAHMS Symphony No. 1

VLADIMIR JUROWSKI

JULY 20 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

6pm, Ozawa Hall
TMC Prelude Concert
Works by BEETHOVEN and others

BRYN TERFEL

8:30pm, Shed
The Ting Tsung Chao Memorial Concert
Boston Symphony Orchestra
Lothar Koenigs, conductor
Cast to include
Katarina Dalayman, soprano (Brünnhilde)
Amber Wagner, soprano (Sieglinde)
Bryn Terfel, bass-baritone (Wotan)
WAGNER *Die Walküre*, Act 3
Sung in German with English supertitles

JULY 21 SUNDAY

10am, Ozawa Hall
TMC Chamber Music
Works by BEETHOVEN, BRAHMS, LIGETI, and others

PINCHAS ZUKERMAN

2:30pm, Shed
Members of the Boston Symphony Orchestra
Pinchas Zukerman, conductor, violin, and viola
Elizabeth Rowe, flute
John Ferrillo, oboe
Thomas Rolfs, trumpet
Malcolm Lowe, violin
Amanda Forsyth, cello
VIVALDI Concerto in A minor for two violins and strings, RV 522
VIVALDI Concerto in B-flat for violin, cello, and strings RV 547
J.S. BACH Concerto No. 2 in E for violin and strings, BWV 1042
TELEMANN Concerto in G for viola and strings, TWV 51:G9
J.S. BACH *Brandenburg* Concerto No. 2 in F, BWV 1047

7pm, Ozawa Hall
TMC Vocal Concert
Works by BACH, SCHOENBERG, and Russian art song

JULY 22 MONDAY

6pm, Ozawa Hall
TMC Piano Prelude
Works by DEBUSSY

8pm, Ozawa Hall
The Margaret Lee Crofts Concert
Tanglewood Music Center Orchestra
Stéphane Denève, conductor
Tanglewood Music Center Conducting Fellows
ALL-DEBUSSY PROGRAM
Prélude à l'Après-midi d'un faune
Jeux
Danses sacrée et profane
La Mer

JULY 23 TUESDAY

See BNL/Ben Folds Five/Guster prices

7pm, Shed

Barenaked Ladies, Ben Folds Five, and Guster
"Last Summer on Earth Tour 2013"

BARENAKED LADIES

BEN FOLDS FIVE

GUSTER

JULY 24 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

8pm, Ozawa Hall
Paul Lewis, piano
ALL-SCHUBERT PROGRAM
Piano Sonata No. 19 in C minor, D. 958
Piano Sonata No. 20 in A, D. 959
Piano Sonata No. 21 in B-flat, D. 960

PAUL LEWIS

JULY 25 THURSDAY

8pm, Ozawa Hall
The Cynthia and Oliver Curme Concert
Garrick Ohlsson, piano
BEETHOVEN Piano Sonata No. 15 in D, Op. 28, *Pastoral*
SCHUBERT Fantasy in C, D.760, *Wanderer*
GRIFFES *The Night Winds*, *Barcarolle*, and *The White Peacock*
CHOPIN *Fantaisie* in F minor, Op. 49
CHOPIN Scherzo No. 2 in B-flat minor, Op. 31

GARRICK OHLSSON

JULY 26 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
The Evelyn and Samuel Lourie Memorial Concert
Boston Symphony Orchestra
Christoph Eschenbach, conductor and piano
Christine Schäfer, soprano
ALL-MOZART PROGRAM
"Ch'io mi scordi di te...Non temer, amato bene,"
Concert aria for soprano and orchestra, with piano, K.505
Piano Concerto No. 12 in A, K.414
Symphony No. 41, *Jupiter*

CHRISTINE SCHAFER

JULY 27 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

2:30pm, Theater
BUTI Young Artists Orchestra and Chorus
Ken-David Masur, conductor
SCHNITTKE *(K)ein Sommernachtstraum*
BRITTEN *Sinfonia da Requiem*
MOZART Requiem

6pm, Theater
TMC Prelude Concert

8:30pm, Shed
The Stephen and Dorothy Weber Concert
Boston Symphony Orchestra
Andris Nelsons, conductor
Kristine Opolais, soprano
Lioba Braun, mezzo-soprano
Dmytro Popov, tenor
Ferruccio Furlanetto, bass
Tanglewood Festival Chorus, John Oliver, conductor
VERDI Requiem

ANDRIS NELSONS

JULY 28 SUNDAY

10am, Theater

TMC Chamber Music

Works by BEETHOVEN, IVES, and others

2:30pm, Shed

The Cynthia and Oliver Curme Concert

Boston Symphony Orchestra
Christoph Eschenbach, conductor
Garrick Ohlsson, piano

DVOŘÁK *Carnival* Overture
PROKOFIEV Piano Concerto No. 3
DVOŘÁK Symphony No. 9, *From the New World*

CHRISTOPH ESCHENBACH

8pm, Theater

BUTI Young Artists Wind Ensemble
H. Robert Reynolds, conductor

Works by BACH, GANDOLFI, GRANTHAM, NAVARRO, TICHELI, TURRIN, and WHITACRE

JULY 29 MONDAY

See Steve Miller Band prices

7pm, Shed

An Evening with Steve Miller Band

One of rock music's all-time greats, the Steve Miller Band brings their classic blues-rock sound to Tanglewood.

STEVE MILLER BAND

JULY 30 TUESDAY

8pm, Theatre

Film Screening

MOTOMASA *Sumidagawa*

Sumidagawa is an episode of the Tale of Ise. It is a sad story of a mother, a "crazy woman" in search of her missing child, who boards a small boat to cross the Sumidagawa river. The boatman tells the passengers it is one year since a child died on the shore. In a moment of great emotional outpouring, the woman realizes that the deceased child was her son.

This filmed performance of the original 15th-century play features two of Japan's Living National Treasures, Akiyo Tomoeda and Kan Hosho. Benjamin Britten's *Curlew River* (to be performed in Ozawa Hall July 31 and August 1) is an English-language setting for voices and instruments of this moving scene.

In Japanese with English subtitles

Free event

JULY 31 WED & AUGUST 1 THU

See Mark Morris prices

7:30pm, Ozawa Hall

Mark Morris Dance Group
Tanglewood Music Center Fellows
Mark Morris, choreographer and director
Christine Van Loon and Allen Moyer, costume designers
James F. Ingalls, lighting designer
Robert Bordo and Allen Moyer, scenic designers

BRITTEN *Curlew River*
PURCELL *Dido and Aeneas*

Fully-staged productions, sung in English

TMC fellows perform Britten's *Curlew River* under Mark Morris' direction, and collaborate with the Mark Morris Dance Group in Purcell's *Dido and Aeneas*.

AUGUST 2 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed *UnderScore Friday Series**
The Serge and Olga Koussevitzky Memorial Concert
Boston Symphony Orchestra
Stéphane Denève, conductor
Lars Vogt, piano
Lucy Crowe, soprano
Tanglewood Festival Chorus,
John Oliver, conductor
STRAUSS *Death and Transfiguration*
BEETHOVEN Piano Concerto No. 4
POULENC *Stabat Mater*, for soprano, chorus, and orchestra

STEPHANE DENEVE

**New program – See "Amenities" page*

AUGUST 3 SATURDAY

See Shed Special prices

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

2:30pm, Ozawa Hall
BUTI Honors Recital
Featured solo and chamber music from BUTI Young Artists Programs

6pm, Ozawa Hall
TMC Prelude Concert

8:30pm, Shed
The George W. and Florence N. Adams Concert
Boston Symphony Orchestra
Charles Dutoit, conductor
Lang Lang, piano
Tanglewood Festival Chorus,
John Oliver, conductor
RAVEL *Pavane for a Dead Princess*
BEETHOVEN Piano Concerto No. 1
RAVEL *Daphnis et Chloé* (complete)

CHARLES DUTOIT

AUGUST 4 SUNDAY

10am, Ozawa Hall
TMC Chamber Music
Works by BEETHOVEN,
LUTOSŁAWSKI, and others

2:30pm, Shed *See Shed Special prices*
Boston Symphony Orchestra
Charles Dutoit, conductor
Yo-Yo Ma, cello
STRAVINSKY *Fireworks*
DVOŘÁK Cello Concerto
STRAVINKSY *The Rite of Spring*

Sponsored by ***EMC Corporation***

YO-YO MA

8pm, Ozawa Hall *See Jazz prices*
Esperanza Spalding
Radio Music Society
This young bassist, vocalist, and composer was the first jazz musician to receive the Grammy® Award for Best New Artist and will perform music from Radio Music Society—her most diverse, ambitious, and masterful recital yet.

ESPERANZA SPALDING

AUGUST 6 TUESDAY

See Tanglewood on Parade prices

2:30pm Ozawa Hall
TMC Chamber Music

4pm Ozawa Hall
TMC Chamber Music

5pm Ozawa Hall
TMC Vocal Concert
Cabaret Songs

8pm Shed
TMC Brass Fanfares

8:30pm, Shed
Tanglewood on Parade
The Gregory E. Bulger Foundation Concert
Boston Symphony Orchestra
Boston Pops Orchestra
Tanglewood Music Center Orchestra
Stéphane Denève, Charles Dutoit, Keith Lockhart, and John Williams, conductors
BORODIN Polovetsian Dances from *Prince Igor*
GERSHWIN *An American in Paris*
BERNSTEIN Music from *On the Waterfront*
TCHAIKOVSKY *1812* Overture
Fireworks to follow the concert

AUGUST 7 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

8pm, Ozawa Hall
Christian Zacharias, piano
BEETHOVEN Sonata No. 12 in A-flat, Op. 26
SCHUBERT *Moments musicaux*, D.780
SCHUMANN *Kreisleriana*, Op. 16
BEETHOVEN Sonata No. 10 in G, Op. 14, No. 2

AUGUST 9 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Symphony Orchestra
Christoph von Dohnányi, conductor
Gil Shaham, violin
SIBELIUS Violin Concerto
BRAHMS Symphony No. 2

GIL SHAHAM

AUGUST 10 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

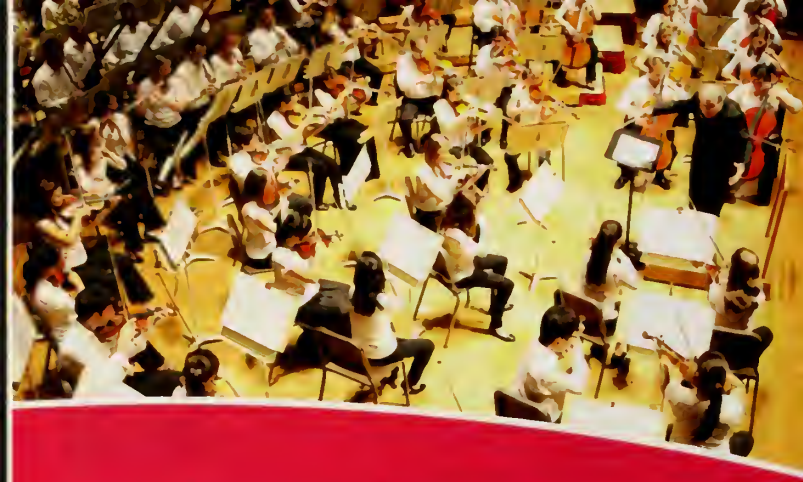
10:30am, Shed
Rehearsal, Sunday program

2:30pm, Ozawa Hall
BUTI Young Artists Orchestra
Paul Haas, conductor
STRAVINSKY *The Rite of Spring*

6pm, Ozawa Hall
TMC Prelude Concert
(See Festival of Contemporary Music Schedule)

8:30pm, Shed
The Linde Family Concert
Boston Symphony Orchestra
Christoph von Dohnányi, conductor
Yefim Bronfman, piano
CARTER *Sound Fields*
BEETHOVEN Piano Concerto No. 3
BRAHMS Symphony No. 4

YEFIM BRONFMAN



AUGUST 8 THURSDAY – AUGUST 12 MONDAY

2013 Festival Of Contemporary Music

Pierre-Laurent Aimard, Festival Director

The Festival of Contemporary Music, directed by, Pierre-Laurent Aimard, highlights the works of composers Helmut Lachenmann and Marco Stroppa, with performances of music of György Ligeti, Conlon Nancarrow, Steve Reich, and TMC commissions of Elliott Carter's *Instances* (east coast premiere) and Christian Mason's *Years of Light* (world premiere). The festival will conclude with the U.S. premiere of George Benjamin's critically acclaimed opera *Written on Skin* in a concert performance.

August 8 Thursday, 6pm • Ozawa Hall
Prelude Concert
New Fromm Players
CARTER String Quartet No. 1

August 8 Thursday, 8pm • Ozawa Hall
The Fromm Concert at Tanglewood
Chamber Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Fellows
MASON *Years of Light* (world premiere; TMC commission)
STROPPA *Let Me Sing Into Your Ear* (U.S. premiere)
CARTER *Instances* (east coast premiere; TMC co-commission)
LACHENMANN *...zwei Gefühle...*

August 9 Friday, 2:30pm • Ozawa Hall
Chamber music
Pierre-Laurent Aimard, piano
JACK Quartet
CARTER *Epigrams* (U.S. premiere)
LACHENMANN *Grido*
STROPPA *Traietorria* (U.S. premiere)

August 10 Saturday, 6pm • Ozawa Hall
Prelude Concert
Pierre-Laurent Aimard, piano
Elizabeth Keusch, soprano
Stephen Drury, piano
Tanglewood Music Center Fellows
STROPPA *Ossia*
LACHENMANN *Got Lost*
CARTER *Retrouvailles; Tri-Tribute; 90+*

August 11 Sunday, 10am • Ozawa Hall
Chamber music
Mickey Katz, cello
Tanglewood Music Center Fellows
NANCARROW Study No. 6 & 7 for two pianos, transcr. Adés
STROPPA *Aye, There's the Rub*
LIGETI Three Pieces: *Monument–Self portrait–Movement*
REICH Music for 18 Musicians

August 12 Monday, 8pm • Ozawa Hall
Concert Opera
George Benjamin, conductor
Tanglewood Music Center Fellows
BENJAMIN *Written on Skin* (U.S. premiere)

The 2013 Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond H. and Mrs. Hannah H. Schneider, with additional support from the Amphian Foundation, the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, the Ernst von Siemens Music Foundation, and the Helen F. Whitaker Fund.

Tanglewood

GROUNDS MAP

GROUNDS INFORMATION

TANGLEWOOD VISITORS CENTER

The Tanglewood Visitors Center is your one-stop-shop for Tanglewood information. Stop by for general information, literature, and Archives displays between July 1 and August 28.

Monday–Thursday: 10am–5pm
Friday: 10am–intermission
Saturday: 9am–intermission
Sunday: noon–5pm

LAWN CHAIR & SEAT CUSHION RENTAL

Seat cushions are available for a rental fee of $2 per cushion and lawn chairs are available for rent for a $5 fee (cash and credit card accepted) prior to each concert. Discounts are available when renting 10 or more chairs. Reservations may be placed when buying tickets through the Group Sales office. Rentals are subject to availability. Lawn chairs are available at the Beer Garden near the main entrance to the Shed, and next to Ozawa Hall for Ozawa Hall concerts.

GLASS HOUSE I AND II GIFT SHOPS

Present your Friends of Tanglewood membership card at either Glass House gift shop for a 10% discount* (minimum purchase of $10). *Some items may be excluded.

Glass House I
June 20–September 1
Phone: 413-637-5250

Monday–Thursday: 10am–4pm
Friday: 10am–approximately 11:30pm
Saturday: 9am–approximately 11:30pm
Sunday: noon–5:30pm

Glass House II
July 5–August 26
Phone: 413-637-5255

Friday: 5:30pm through intermission and post-concert
Saturday: 9am–2pm and 5:30pm through post-concert
Sunday: noon–5:30pm

Hours are subject to change.

TOURS OF TANGLEWOOD

The Boston Symphony Association of Volunteers offers free walking tours of the Tanglewood campus. The tours last approximately one hour and include visits to the Koussevitzky Music Shed, Ozawa Hall, other music facilities, the Visitor Center history rooms, and more. Experienced volunteer guides explain the historical background of Tanglewood, the Boston Symphony Orchestra, and the Tanglewood Music Center. Reservations are not required. Tours begin at the Visitor Center at the Tanglewood Manor House. Beginning July 6 until August 25, free public walk-up tours take place when the grounds are open each Tuesday at 1:30pm, Wednesday at 10:30am, Saturday at 1:30pm, and Sunday at 12:30pm (open to ticket holders only). Subject to change. In the event of inclement weather, tours will meet informally under cover. Private group tours for a minimum of 25 people may be arranged (at least two weeks in advance) for a fee. For more information, call the Office of Volunteer Services at 617-638-9394 or email bsav@bso.org.

GROUNDS GUIDELINES

Cooking, open flames, sports activities, bikes, scooters, skateboards, tents, and other structures are prohibited from the Tanglewood grounds. No eating or drinking inside any of the concert halls. During Shed concerts, children may only play ball (or other games that may disturb others sitting on the lawn) behind the Visitor Center or near Ozawa Hall. Ball playing is not permitted on the lawn of the Shed at any time when the grounds are open for a Shed performance. Photography and video recordings are prohibited during concerts. Shirts and shoes must be worn inside concert halls. No areas of the lawn may be staked or cordoned off for any reason. For security reasons, we reserve the right to inspect bags and other items brought into the grounds.

Tanglewood

GROUNDS MAP

TO STOCKBRIDGE

Emerson Ln

Hawthorne St

Hawthorne Rd

Barn Rd

Tanglewood Dr

Interlaken Rd

Richmond Mtn Rd

Under Mountain Rd

West St

Harding Dr

TO LENOX

183

A

B

C

D

E

F

G

H

I

J

K

L

M

Hawthorne Tent

Tanglewood Cafe

Lions Gate Lot

LIONS GATE ENTRANCE

Chamber Music Hall

Visitor Center

Apple Tree Lot

Highwood Manor House

Tent Club

Koussevitzky Music Shed

Seiji Ozawa Hall

Theatre

Highwood 22 Gate

11 Main Gate

Gift Shop

Main Box Office
Friends Office

Bus Lot

Hickory Lot (Reserved)

27 Hickory Gate

Bernstein 26 Gate

24 Maple Lot (Reserved)

Oak Lot (Reserved)

Weber Gate 21

BSO Lot (Reserved)

West Main Lot

WEST MAIN ENTRANCE

Hawthorne Entrance (Reserved)

Bernstein Campus Gate

Birch Lot

Upper Beech Lot (Reserved)

East Main Lot

MAIN GATE ENTRANCE

Upper West Lot

Lower Beech Lot

EAST MAIN ENTRANCE

Upper East Lot

Buildings & Gates

A	Stucco House
B	East Barn
C	West Barn
D	Red House
E	Copland Library
F	Maple Studio
G	Lions Gate Ticket Office
H	Formal Gardens
I	Formal Gardens Tent
J	Gate House
K	Grille
L	Carriage House
M	Volunteer Services Office/ Main Gate House
11	Main Gate
17	Lions Gate
21	Weber Gate
22	Highwood Gate
24	Maple Gate
26	Bernstein Gate
27	Hickory Gate

- Restrooms
- Accessible Restrooms
- Telephones
- Food & Beverages
- Beverages
- Visitor Center
- ATM
- Tickets
- Designated Smoking Area
- Automatic External Defibrilator
- Medicine Dispensing Cabinet
- First Aid
- Emergency Medical Technician
- Storm Shelter
- Designated mobility devices stows

CAFÉ & GRILLE

TANGLEWOOD CAFÉ & TANGLEWOOD GRILLE

The Tanglewood Café and Tanglewood Grille offer a casual dining experience for all patrons. Stop in and take advantage of the fresh salads, made-to-order sandwiches, hot foods, and wide variety of beverages for your enjoyment on the lawn or under the covered seating areas. The Café is located between the Shed and the Lion's Gate. The Grille is located just inside the Main Gate next to the Glass House | Gift Shop.

TANGLEWOOD CAFÉ June 24–August 26

The Café will be open prior to all evening Shed concerts and remain open through intermission (intermission times may vary by performance).

Café hours for Shed concerts

Friday: 5:30pm–Intermission

Saturday: 9am–1pm (rehearsal); 5:30pm–intermission

Sunday: noon–intermission

The Café is also open daily for Tanglewood staff and the general public Monday–Friday, noon–2:30pm.

TANGLEWOOD GRILLE June 23–August 26

Friday: 5:30pm–intermission

Saturday: 9am–1pm (rehearsal); 5:30pm–intermission

Sunday: noon–intermission

The Grille will be open prior to all evening Shed concerts, beginning when the grounds open, and will remain open through intermission (times vary from one performance to the next).

PLEASE NOTE: The Grille and the Café will be open only during grounds opening times for the Popular Artist concerts on June 21–23 and August 26–September 1.

MEALS-TO-GO (MTG)

Whether reserving a table in the Tent Club or spreading a blanket on the lawn, make your Tanglewood dining plans easier with our Meals-to-Go. Place your order at least two business days in advance and pick up your food at the Meals-to-Go Depot by the Main Gate or the Bernstein Gate upon your arrival. Please note that the pick-up area will be determined by the performance you are attending. For example, an MTG order for an Ozawa concert will be picked up at the Bernstein Gate, an MTG order for a Shed concert will be picked up at the MTG Depot. Tent Club members may elect to have their meals delivered to them at the Tent Club in conjunction with their reservations.

Please call 413-637- 5152 or visit *tanglewood.org/dining* for online ordering or for more details on our Meals-to-Go program.

CONCESSIONS

For light snacks and beverages, the Shed, and Tappan Shacks, and the Shed Beer Garden will open when the grounds open for Shed concerts.

The Bernstein Gate Concession opens when the grounds open for concerts in Ozawa Hall.

AUGUST 11 SUNDAY

10am Ozawa Hall
TMC Chamber Music
(See Festival of Contemporary Music Schedule)

CHRISTIAN ZACHARIAS

2:30pm, Shed
The Boston Symphony Association of Volunteers Concert
Boston Symphony Orchestra
Christian Zacharias, conductor and piano
ALL-BEETHOVEN PROGRAM
Overture to *The Creatures of Prometheus*
Piano Concerto No. 2
Symphony No. 6, *Pastoral*

AUGUST 14 WEDNESDAY

See Ozawa Special prices

8pm, Ozawa Hall
Emerson String Quartet
HAYDN Quartet No. 26 in G minor, Op. 20, No. 3
BRITTEN Quartet No. 3
BEETHOVEN Quartet No. 7 in F minor, Op. 59, No. 1

AUGUST 15 THURSDAY

8:30pm, Shed
The Carol and Joe Reich Concert
The Goat Rodeo Sessions
"Goat Rodeo": A chaotic situation, often one that involves several people, each with a different agenda/vision/ perception of what's going on.

Yo-Yo Ma once again embraces styles and traditions that go beyond classical music by bringing together four American string virtuosos and creating a new kind of chamber ensemble. Joining Yo-Yo Ma are bassist **Edgar Meyer**, mandolinist **Chris Thile**, and fiddler **Stuart Duncan**, as well as singer **Aoife O'Donovan**. With strong bluegrass influences in evidence, The Goat Rodeo Sessions is a landmark performance by four of the greatest instrumentalists of today. While each musician is a renowned superstar in his own sphere, they have come together on a most remarkable and organic cross-genre project stemming from their friendship, and the title concept.

AUGUST 16 FRIDAY

See Pops prices

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Pops Orchestra
Keith Lockhart, conductor
Michael Feinstein and Friends

MICHAEL FEINSTEIN

Program to include a tribute to Marvin Hamlisch and centennial celebrations of composer Jimmy Van Heusen and lyricist Sammy Cahn.

Sponsored by ***Cranwell Resort, Spa and Golf Club***

AUGUST 17 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program

6pm, Ozawa Hall
TMC Prelude Concert

8:30pm, Shed
The Jean Thaxter Brett Memorial Concert
Boston Symphony Orchestra
Bernard Haitink, conductor
Isabelle Faust, violin
Camilla Tilling, soprano
MOZART Violin Concerto No. 5
MAHLER Symphony No. 4

BERNARD HAITINK

AUGUST 18 SUNDAY

See Shed Regular prices

10am, Ozawa Hall
TMC Vocal Concert
"On This Island: The Great English Poets"

1pm, Ozawa Hall
TMC Vocal Prelude
SCHUBERT *Winterreise*

2:30pm, Shed
The Leonard Bernstein Memorial Concert
Tanglewood Music Center Orchestra
Christoph von Dohnányi, conductor
Emanuel Ax, piano
MOZART Piano Concerto No. 9 in E-flat, K.271
MAHLER Symphony No. 1

EMANUEL AX

The 2013 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

AUGUST 19 MONDAY

See Grace Potter/Josh Ritter prices

7pm, Shed
Grace Potter and the Nocturnals
with very special guest Josh Ritter

GRACE POTTER

JOSH RITTER

AUGUST 20 TUESDAY

8pm, Ozawa Hall
Boston Symphony Chamber Players
Marcelo Lehninger, conductor
Menahem Pressler, piano
CARTER Wind Quintet (1948)
CARTER *Figment III* for double bass (2007)
COPLAND *Appalachian Spring* (original chamber version)
KURTÁG *Impromptu al Ongarese...to Menahem Pressler*
MOZART Piano Quartet in E-flat, K.493

MENAHEM PRESSLER

AUGUST 21 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

AUGUST 22 THURSDAY

8pm, Ozawa Hall
Daniil Trifonov, piano
SCRIABIN Sonata No. 2 in G-sharp minor, Op. 19, *Sonata-Fantasy*
LISZT Sonata in B minor
CHOPIN Preludes, Op. 28

AUGUST 23 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Tanglewood Festival Chorus, John Oliver, conductor

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed *UnderScore Friday Series**
Boston Symphony Orchestra
Andris Poga, conductor
Peter Serkin, piano
POULENC Sinfonietta
STRAVINSKY Concerto for Piano and Winds
BEETHOVEN Symphony No. 7

PETER SERKIN

**New program—See "Amenities" page*

AUGUST 24 SATURDAY

See Pops prices

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

2:30pm, Ozawa Hall
See Family Concert prices
Family Concert
The Family Concert at Tanglewood is supported by a gift from the James A. Macdonald Foundation.

8:30pm, Shed
See Pops prices

John Williams' Film Night

The George and Roberta Berry Supporting Organization Concert
Boston Pops Orchestra
John Williams and David Newman, conductors
Audra McDonald, soprano

AUDRA MCDONALD

JOHN WILLIAMS

A beloved summer tradition continues with ***John Williams' Film Night***. Mr. Williams and the Boston Pops will be joined by guest conductor David Newman and renowned vocalist Audra McDonald for what has become one of the signature events of the Tanglewood season.

AUGUST 25 SUNDAY

2:30pm, Shed
See Shed Special prices
Boston Symphony Orchestra
Bernard Haitink, conductor
Erin Wall, soprano
Tamara Mumford, mezzo-soprano
Joseph Kaiser, tenor
John Relyea, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN Symphony No. 9

ERIN WALL

8pm, Ozawa Hall
See Jazz prices
Monty Alexander
Jamaican-born master pianist Monty Alexander, who has recently celebrated his 50th year in music, will perform with his swinging Jazz trio and delve into a repertoire that encompasses standards, original songs, and exciting rhythms of his native island.

MONTY ALEXANDER

AUGUST 29 THURSDAY

See Wait Wait... prices

8pm, Shed
Wait Wait... Don't Tell Me!
NPR's oddly informative weekly hour-long news quiz program is live at Tanglewood. The Peabody Award-winning series offers a fast-paced irreverent look at the week's news, hosted by Peter Sagal along with judge and score keeper Carl Kassell.

SEPTEMBER 1 SUNDAY

See Pops prices

2:30pm, Shed
Boston Pops Esplanade Orchestra
Thomas Wilkins, conductor

THOMAS WILKINS

One Day University at Tanglewood

August 25 Sunday, Ozawa Hall
Beginning at 9am

One Day University, the acclaimed adult educational series, is returning to Tanglewood! Join three of the finest professors from Yale, Rutgers, and Columbia, each presenting their best lecture in Ozawa Hall.

The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright, Yale University

Abraham Lincoln: Separating Fact from Fiction
Louis Masur, Rutgers University

Five Paintings Every Art Lover Should See
Tina Rivers, Columbia University

Price: $159 which includes all three lectures, a complimentary lawn admission for the 2:30pm BSO season finale in the Shed, and VIP parking.

Advance purchase is required. Call SymphonyCharge at 888-266-1200 or visit ***www.tanglewood.org/onedayu*** for more information and to register.

HOW TO PURCHASE TICKETS

SymphonyCharge **617-266-1200** or **888-266-1200**
TDD/TTY 617-638-9289

Visit **tanglewood.org**.

Tanglewood Box Office (main entrance), West Street, Lenox, MA.
Starting June 21

Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, MA.
Starting January 27.

All orders are subject to a $6.25 per ticket handling fee.

FOR FURTHER INFORMATION PLEASE CALL

413-637-1600

GROUNDS OPENING TIMES

Fridays:	5:30pm
Saturdays:	5:30pm for evening concerts, 9am for Rehearsals
Sundays:	Noon, or one hour before BUTI and TMC concerts

Note: Times vary for Popular Artists, Ozawa Hall Concerts, and other special events.

TMC TICKETS

TMC Orchestra Concerts and Festival of Contemporary Music Concert Opera in Ozawa Hall (July 8, 15, 22, August 12) floor, loge & balcony: $53, $43, $34; lawn: $11

TMC Recitals: $11

Festival of Contemporary Music concerts: $11

BUTI Young Artists Orchestra concerts: $11
BUTI Young Artists Wind Ensemble and Chorus concerts: Free

TMC Chamber and BUTI Orchestra concerts are cash/check only.

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available in advance online, or in person up to one hour prior to concert start time at the Ozawa Hall Bernstein Gate only (except for TMC Orchestra concerts). Please note: availability for seats inside Ozawa Hall is limited and concerts may sell out.

Friends of Tanglewood at the $75 level receive one free admission and Friends at the $150 level or higher receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances (excluding Mark Morris, TMC Orchestra concerts, and the August 12 FCM Concert Opera) by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional and non-member tickets for chamber music or Festival of Contemporary Music concerts are $11.

For information on becoming a Friend of Tanglewood, call 617-638-9267 or visit tanglewood.org.

POLICIES

BSO AND TMC PRELUDE CONCERT TICKETS

Your ticket to the Friday-evening BSO concert also admits you to the BSO Prelude Concert presented at 6pm in Ozawa Hall. Your ticket to the Saturday-evening BSO concert also admits you to the 6pm Saturday TMC Prelude Concert in Ozawa Hall. Seating for Prelude Concerts is available on a first-come, first-served basis when the grounds open. BSO Prelude Concerts feature smaller-scale works performed by members of the Boston Symphony Orchestra, often joined by distinguished guests.

ACCESSIBLE SEATING

Accessible seats are available. Contact our Access Services Administrator at 617-638-9431 or email access@bso.org. Please note that balcony levels of Ozawa Hall are not accessible by elevator. Patrons who have difficulty climbing stairs will be seated on the orchestra level of the hall. If you require orchestra-level seating, please inform the box office when purchasing tickets so that you can be accommodated.

LAWN TICKET POLICY

Lawn tickets for regularly priced Music Shed and Ozawa Hall concerts are not valid for specially priced concerts. For groups of adults or children, including tours and camps, please call the Group Sales Office at 617-638-9345 or 800-933-4255.

CHILDREN 5 YEARS OF AGE AND UNDER

Please note that children 5 years of age and under are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during performances, but are welcome to sit on the lawn. Please note that there are kids activities on Saturday mornings and Sunday afternoons.

LAWN TICKET UPGRADE

Lawn tickets for selected concerts may be upgraded for tickets inside the Shed for the cost of the difference between the lawn ticket price and the price of the seat in the Shed, based on availability of tickets. Not valid for lawn tickets that have no dollar value (e.g., complimentary tickets, passes, etc.).

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at 617-266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

We regret there can be no refunds, even in the event of inclement weather.

All programs and artists are subject to change.

Tanglewood is a registered service mark of the Boston Symphony Orchestra, Inc.

Mark Volpe
Eunice and Julian Cohen Managing Director

Photography: Stu Rosner, Hilary Scott

AMENITIES & SPECIAL OFFERINGS

UNDER 40? TICKETS $20!

Thousands take advantage of this program at Symphony Hall, and we are now pleased to offer it at Tanglewood. $20 tickets for attendees under 40 will be available during the 2013 Tanglewood season for BSO and Boston Pops performances in the Shed. Tickets will be available on a first-come, first-served basis. Choose as many dates as you like, with a limit of one pair of tickets per concert. The program does not apply to organized groups. Some blackout dates apply. Visit tanglewood.org for more information.

The 2013 Tanglewood $20 Under 40 Ticket program is supported by a generous gift from the Reich Family and the Pumpkin Trust.

PARTNERSHIP WITH THE STERLING AND FRANCINE CLARK ART INSTITUTE

$50 ticket package includes one Tanglewood lawn ticket and a ticket to the Clark's exhibition Winslow Art: Making Art, Making History, which is on view June 9–September 8 in Williamstown, MA.

NORMAN ROCKWELL MUSEUM PARTNERSHIP

Combine your trip to Tanglewood with a trip to the Norman Rockwell Museum, which houses the world's largest and most significant collection of original Rockwell art. For $50 you'll receive two Norman Rockwell Museum admissions and two Tanglewood lawn tickets. See tanglewood.org for blackout dates.

BSO 101 AT TANGLEWOOD: LISTENING UP CLOSE

Four Wednesdays from 12:45–2pm in the Tent Club
July 10, July 24, August 7, and August 21

Now in its third season, BSO 101—the free music appreciation series with BSO Director of Program Publications Marc Mandel and members of the Boston Symphony Orchestra—offers insight into music being performed by the BSO at Symphony Hall. This summer, BSO 101 comes to Tanglewood in four free lunchtime sessions, on Wednesdays from 12:45–2pm in the Tent Club. Each session will focus on a single work to be played by the BSO that weekend, examining and illuminating aspects of musical shape and form, and of the composer's individual musical style. All of these sessions will include recorded musical examples, and each is self-contained, so that no prior musical training, or attendance at any previous session, is required. Bring or buy a lunch, and arrive ready to hear about great works from the BSO repertoire—and to hear them in new and exciting ways!

UNDERSCORE FRIDAYS AT TANGLEWOOD

Several Friday-evening Shed performances will be part of the popular UnderScore Friday series this season. At these performances, patrons will hear comments about the program directly from an onstage BSO musician. For schedule visit tanglewood.org.

THIS WEEK AT TANGLEWOOD

Once again, this popular series provides another way to experience the music of Tanglewood—a panel discussion moderated by Martin Bookspan and featuring conductors and soloists who provide commentary and in-depth information about the upcoming week's concerts. The presentations take place in the Shed each Friday at 7:15pm. Attendance is free with tickets to Friday evening's concert.

FRIDAY-MORNING REHEARSALS

BSO Friday-morning Rehearsals offer a unique opportunity for participants of the BSO's DARTS (Days in the Arts) program, students, teachers, families, and community groups from the immediate Berkshires area to attend a BSO rehearsal on select Friday mornings during the Tanglewood season. **The Friday-morning Rehearsal experience is intended to offer a first-hand, behind-the-scenes opportunity for groups that call the Berkshires their home throughout the year to experience the BSO on the Tanglewood grounds** building their relationship with the Tanglewood experience as year-round residents and allowing the BSO to give back to the local community.

LODGING

Contact the Berkshire Visitors Bureau at 413-743-4500 to obtain a guide to lodging, dining, and other activities in the area. You may also patronize the many generous Tanglewood Business Partners who support our organization. For a complete list, visit *tanglewood.org/partners*.

TANGLEWOOD FOR KIDS

Free lawn tickets for children and young people up to 17! Tanglewood is pleased to offer free lawn tickets for children and young people age 17 and younger. Up to four free children's tickets are available per parent/legal guardian per concert at the Tanglewood Box Office on the day of the concert. Children under five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. All patrons, regardless of age, must have a ticket. This free lawn ticket policy does not apply to organized groups of children. For Popular Artist concerts, free lawn tickets are only available for children under 2.

The 2013 Tanglewood Free Lawn Ticket program is supported by a generous gift from the Reich Family and the Pumpkin Trust.

WATCH AND PLAY

Watch and Play, sponsored by the Boston Symphony Association of Volunteers, is an interactive musical performance designed to engage children ages 3–10 in the Tanglewood musical experience. The program will be offered at 1pm on four Sundays in the Chamber Music Hall. Tickets to the Sunday-afternoon concert performance are required. For more information call 617-638-9394 or email bsav@bso.org. Watch and Play will be held July 7 and 21, August 4 and 11.

KIDS' CORNER

Kids' Corner is offered at 9:30am on Saturdays and noon on Sundays. However, on days of Watch and Play, Kids' Corner will begin at 2pm. Children accompanied by adults may take part in musical and crafts activities supervised by BSO staff. Please stop by the Tanglewood Visitor Center for more information. Tickets to the Sunday concert or Saturday-morning rehearsal are required.

FAMILY CONCERT

The Family Concert is designed to engage and inspire new generations of children through music and programs for young audiences. This year's Family Concert takes place on Saturday, August 24, at 2:30pm in Ozawa Hall. Tickets are $10, and children under 18 are free.

TALKS AND WALKS

Talks and Walks is a series of informal conversations presented by guest artists and members of the BSO family moderated by BSO Assistant Artistic Administrator Benjamin Schwartz. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons July 11–August 22 for lively and informative discussion. Tent Club opens at noon. Talk begins at 1pm. Tickets are $17 each or $102 for the full series; donors receive a discount. For more information, call 617-638-9394.

BUS SERVICE

Bus service to the Lenox area is offered by Peter Pan and Greyhound Bus Lines. For fare and scheduling information, please call 800-343-9999 or 800-231-2222. Special excursions are offered by the Berkshire Tour Company 781-438-8620, and Gateway Travel Service 781-729-6900. Limited bus service is also offered by K&L Tours 617-267-1905.

Boston Common Coach will offer round trip transportation from Boston (Boston Common at Charles Street) and Newton (Riverdale T Station) to Tanglewood for most concerts. Tickets are only $35 if purchased 30 days in advance. Please call 888-958-0873 for more information.

SATURDAY-MORNING REHEARSALS

Saturday-Morning Rehearsal Shed seats are reserved/ticketed seating only, not general admission.

$30 (Front and Boxes) **$20** (Rear) **$11** (Lawn)

Rehearsal subscriptions are also available. Choose a minimum of four Rehearsals and receive a discount of 15% off the regular ticket price. The Saturday-Morning Rehearsals begin at 10:30am, with a Pre-Rehearsal Talk at 9:30am free to Rehearsal ticket holders.

LAWN PASS BOOKS

$180 through June 21 $190 after June 22

Lawn Pass Books contain 11 tickets that are valid for all regular and specially priced BSO and Pops concerts in the Koussevitzky Music Shed and Ozawa Hall. Tickets are not valid for Popular Artists and *A Prairie Home Companion*.

BERKSHIRE RESIDENT SEASON LAWN PASS

Year-round Berkshire County residents of Massachusetts may purchase a season lawn pass for $75. A valid MA license is required to obtain the photo ID pass. Passes will be available for purchase at the Main Gate Box Office beginning June 21. Must be purchased in person. Pass is not valid for Popular Artists and *A Prairie Home Companion*

GRASS PASS

The Tanglewood Grass Pass is a season lawn pass for $200. This is a photo ID pass which is non-transferable. Passes will be available for purchase at the Main Gate Box Office beginning June 21. Must be purchased in person. Pass is not valid for Popular Artists and *A Prairie Home Companion*.

STUDENT DISCOUNT

Tanglewood offers a 50% discount on lawn tickets for all BSO Friday-evening concerts for students 18 and over. Valid only with student ID. Tickets must be purchased in person at the Main Box Office, only on the night of the performance.

GROUP DISCOUNTS

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our private tents either before or after your concert, please call the Group Sales Office at 617-638-9345 or 800-933-4255.

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

OFFICIAL CHAUFFEURED TRANSPORTATION

STEINWAY & SONS
SELECTED EXCLUSIVELY AT SYMPHONY HALL

PROVIDING PIANOS FOR THE BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD AND THE STUDENTS OF THE TMC

TICKET PRICES & SEATING INFORMATION

All ticket prices include a $2 grounds maintenance fee.

KOUSSEVITZKY MUSIC SHED

	First Price	Second Price	Third Price	Fourth Price	Fifth Price	Lawn
Regular Concert	$92	$76	$52	$21	N/A	$19
Special Concert	$105	$88	$63	$44	$32	$20
Friday-evening Concert	$92	$76	$52	$22	$15	$9
Boston Pops	$117	$101	$72	$53	$30 +	$21
Tanglewood on Parade (8/6)	$105	$88	$63	$44	$32	$21
Opening Night at Tanglewood (7/5)	$2,500* $1,500* $500*	$88	$63	$44	$32	$20

*Formal invitations will be mailed in the spring.

+ $30 Pops price for bench seats only

POPULAR ARTISTS	First Price	Second Price	Third Price	Lawn
Melissa Etheridge (6/21)	$69.50	$49.50	N/A	$23.50
Garcia Celebration/Pops (6/22)	$79	$52.50	N/A	$23.50
Joan Baez/Indigo Girls (6/23)	$69.50	$54.50	N/A	$23.50
A Prairie Home Companion at Tanglewood (6/29)	$71	$54	$40	$21
Jackson Browne (7/4)	$79.50	$49.50	N/A	$23.50
BNL/BenFolds/Guster (7/23)	$79.50	$59.50	N/A	$27.50
Steve Miller Band (7/29)	$79.50	$49.50	N/A	$25.50
Grace Potter/Josh Ritter (8/19)	$52.50	$35.50	N/A	$23.50
Wait, Wait... (8/29)	$120	$71	$54/$40	$21

SHED PRICES KEY (ORCHESTRAL CONCERTS ONLY)

First Price	front section center
Second Price	middle section, front section sides, and box seats
Third Price	middle section sides, front section outsides, front of rear center section
Fourth Price	Special/Friday/Pops/TOP concerts: rear section sides, Regular concerts: rear center section
Fifth Price	Special/Friday/Pops/TOP concerts: rear section

All ticket prices include a $2 grounds maintenance fee.

SEIJI OZAWA HALL
THE FLORENCE GOULD AUDITORIUM

	First Price	Second Price	Third Price	Lawn
Regular Concert	$53	$43	$34	$18
Special Concert	$63	$51	$42	$19
TMC Orchestra (7/8, 7/15, 7/22, 8/12)	$53	$43	$34	$11
Jazz (6/28, 8/4, 8/25)	$99	$79	$65	$20
Mark Morris Dance Group (7/31, 8/1)	$99	$79	$65	$20
Family Concert (8/24)	$10, free for kids under 18			

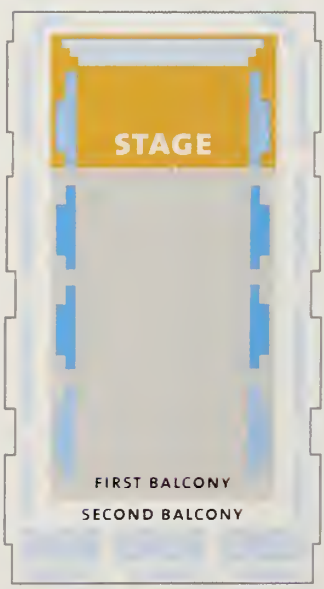
Festival of Contemporary Music Pass $40

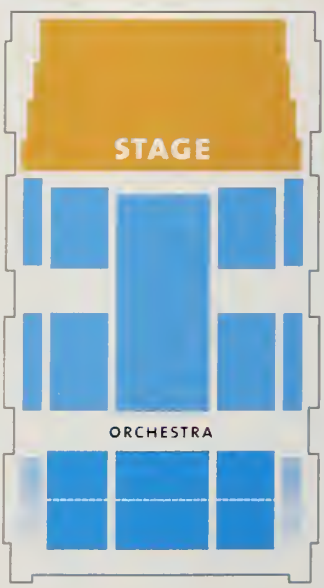
Purchase a pass to the 2013 Festival of Contemporary Music, valid for general admission to the first four Tanglewood Music Center performances on August 8, 9, 10 (6pm), and 11. FCM Pass will not be valid for the Aug 12, 8pm concert opera. Donors of $75 and above should note benefits regarding complimentary tickets to FCM concerts.

OZAWA HALL PRICES KEY

First Price	floor, loges, first balcony front
Second Price	first balcony sides/rear
Third Price	second balcony

Please note: Balcony levels of Ozawa Hall are not currently accessible by elevator. Patrons who have difficulty climbing stairs will be seated on the orchestra level of the hall. If you require orchestra-level seating, please note on your order form or inform the Box Office when purchasing tickets so that you will be accommodated.





JUNE/JULY *At-A-Glance*

MON	TUE	WED	THUR	FRI	SAT	SUN
17	18	19	20	21 Melissa Etheridge 7pm, Shed	22 Boston Pops Jerry Garcia Celebration 8:30pm, Shed	23 Joan Baez/ Indigo Girls 2:30pm, Shed
24	25	26	27	28 Family Fun Fest 4–7pm Terence Blanchard Group 8pm, Ozawa Hall	29 Garrison Keillor 5:45pm, Shed	30
1	2	3	4 Jackson Browne 7pm, Shed	5 BSO OPENING NIGHT Joshua Bell 8:30pm, Shed	6 BSO Rafael Frühbeck de Burgos MAHLER Symphony No. 3 8:30pm, Shed	7 Boston Pops Vince Gill 2:30pm, Shed

JULY *At-A-Glance*

MON	TUE	WED	THUR	FRI	SAT	SUN
8 TMC Orchestra 8pm, Ozawa Hall	9	10 BSO 101 12:45–2pm, Tent	11 *The Great Gatsby* 7:30pm, Ozawa Hall	12 BSO Kazushi Ono Leon Fleisher 8:30pm, Shed	13 BSO *West Side Story* 8:30pm, Shed	14 BSO Rafael Frühbeck de Burgos Lynn Harrell 2:30pm, Shed
15 TMC Orchestra 8pm, Ozawa Hall	16	17 Borodin String Quartet 8pm, Ozawa Hall	18 Bryn Terfel Natalia Katyukova 8pm, Ozawa Hall	19 BSO Vladimir Jurowski Jean-Yves Thibaudet 8:30pm, Shed	20 BSO WAGNER *Die Walküre*, Act 3 8:30pm, Shed	21 BSO Pinchas Zukerman 2:30pm, Shed
22 TMC Orchestra 8pm, Ozawa Hall	23 Barenaked Ladies, Ben Folds Five, and Guster 7pm, Shed	24 BSO 101 12:45–2pm, Tent Paul Lewis 8pm, Ozawa Hall	25 Garrick Ohlsson 8pm, Ozawa Hall	26 BSO Christoph Eschenbach ALL-MOZART 8:30pm, Shed	27 BSO Andris Nelsons VERDI Requiem 8:30pm, Shed	28 BSO Garrick Ohlsson 2:30pm, Shed

JULY/AUGUST *At-A-Glance*

MON	TUE	WED	THUR	FRI	SAT	SUN
29 Steve Miller Band 7pm, Shed	30 Film Screening 8pm, Theatre	31 TMC Opera/ Mark Morris Dance Group 7:30pm, Ozawa Hall	1 TMC Opera/ Mark Morris Dance Group 7:30pm, Ozawa Hall	2 BSO Stéphane Denève 8:30pm, Shed	3 BSO Lang Lang 8:30pm, Shed	4 BSO Yo-Yo Ma 2:30pm, Shed Esperanza Spalding 8pm, Ozawa Hall
5	6 *Tanglewood on Parade* 8:30pm, Shed	7 BSO 101 12:45–2pm, Tent Christian Zacharias 8pm, Ozawa Hall	8	9 BSO Gil Shaham 8:30pm, Shed	10 BSO Christoph von Dohnányi Yefim Bronfman 8:30pm, Shed	11 BSO Christian Zacharias ALL-BEETHOVEN 2:30pm, Shed
12	13	14 Emerson String Quartet 8pm, Ozawa Hall	15 The Goat Rodeo Sessions 8:30pm, Shed	16 Boston Pops Michael Feinstein and Friends 8:30pm, Shed	17 BSO Bernard Haitink 8:30pm, Shed *Grand Tasting*	18 TMC Orchestra Emanuel Ax 2:30pm, Shed

Tanglewood Wine & Food Classic · AUGUST 15–18

AUGUST/SEPTEMBER *At-A-Glance*

MON	TUE	WED	THUR	FRI	SAT	SUN
19 Grace Potter and the Nocturnals with very special guest Josh Ritter 7pm, Shed	20 Boston Symphony Chamber Players Menahem Pressler 8pm, Ozawa Hall	21 BSO 101 12:45–2pm, Tent	22 Daniil Trifonov 8pm, Ozawa Hall	23 BSO Peter Serkin 8:30pm, Shed	24 Family Concert 2:30pm, Ozawa Hall Boston Pops *John Williams' Film Night* 8:30pm, Shed	25 BSO Beethoven's Ninth 2:30pm, Shed Monty Alexander 8pm, Ozawa Hall
26	27	28	29 Wait, Wait... Don't Tell Me! 8pm, Shed	30	31	1 Boston Pops Thomas Wilkins 2:30pm, Shed

BOSTON SYMPHONY ORCHESTRA

Tanglewood

SUMMER 2013

BRYN TERFEL

BERNARD HAITINK

RAFAEL FRÜHBECK DE BURGOS

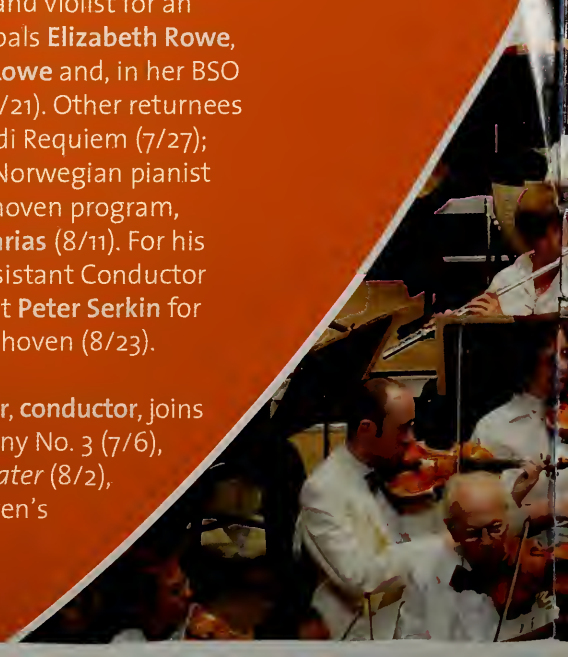
OPENING WEEKEND AT TANGLEWOOD

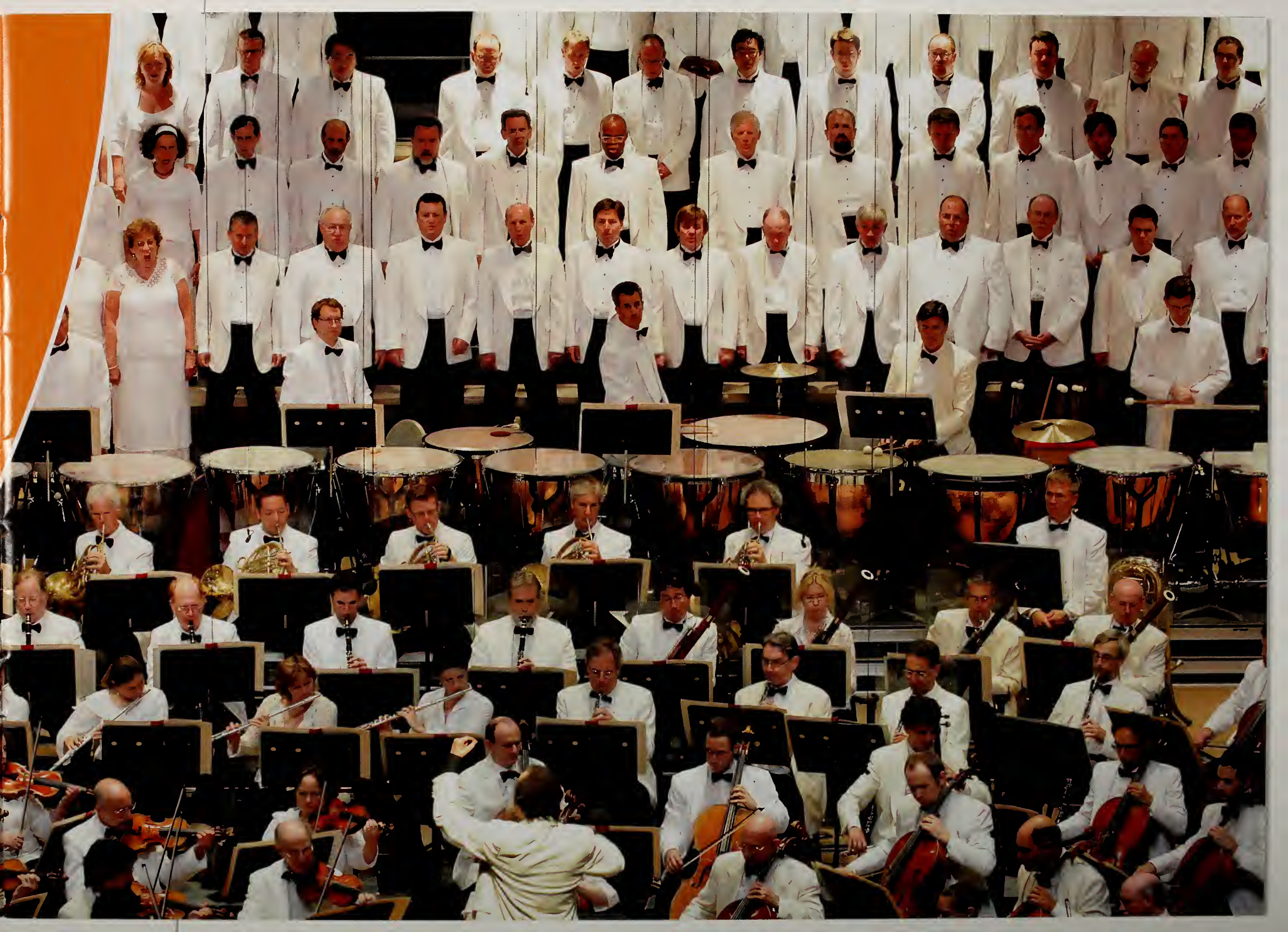
The **Boston Symphony Orchestra**, led by esteemed guest conductor **Rafael Frühbeck de Burgos**, begins its 2013 Tanglewood season with masterworks by Tchaikovsky and Mahler: an all-Tchaikovsky program on Friday night pairing the rousing, ever-popular Symphony No. 5 and the virtuoso Violin Concerto, featuring **Joshua Bell** (7/5); then, on Saturday night, Mahler's grandly kaleidoscopic Symphony No. 3, featuring mezzo-soprano **Anne Sofie von Otter**, the **Tanglewood Festival Chorus**, and the **PALS Children's Chorus** (7/6). On Sunday afternoon, **Keith Lockhart** and the **Boston Pops Orchestra** are joined by Country Music Hall of Famer **Vince Gill**, whose decades-long career has encompassed countless hit songs (7/7).

ACCLAIMED GUEST ARTISTS

The Boston Symphony Orchestra continues to collaborate at Tanglewood with internationally acclaimed conductors and soloists. BSO Conductor Emeritus **Bernard Haitink** returns for a program of Mozart and Mahler featuring German violinist **Isabelle Faust** and Swedish soprano **Camilla Tilling** (8/17) and to lead the BSO's season-ending performance of Beethoven's Ninth Symphony (8/25). **Christoph Eschenbach** doubles as conductor and pianist for an all-Mozart program with the luminous German soprano **Christine Schäfer** (7/26), and, that same weekend, conducts Dvořák's *New World* Symphony (7/28). **Charles Dutoit** (8/3&4) and **Christoph von Dohnányi** (8/9 & 10) also lead two programs each, with guest soloists including the extraordinary cellist **Yo-Yo Ma** (8/4) and the equally extraordinary violinist **Gil Shaham** (8/9). Conductors making debuts at Tanglewood include the charismatic Russian **Vladimir Jurowski**, leading Wagner, Liszt, and Brahms Symphony No. 1 (7/19), and German Wagner specialist **Lothar Koenigs**, who leads Act III of the composer's *Die Walküre* with star vocalists **Bryn Terfel**, **Katarina Dalayman**, and the young California-born soprano **Amber Wagner** (7/20). **Pinchas Zukerman** returns as conductor, violinist, and violist for an all-Baroque program featuring BSO principals **Elizabeth Rowe**, **John Ferrillo**, **Thomas Rolfs**, and **Malcolm Lowe** and, in her BSO debut, Canadian cellist **Amanda Forsyth** (7/21). Other returnees include **Andris Nelsons**, who leads the Verdi Requiem (7/27); **Stéphane Denève**, collaborating with the Norwegian pianist **Leif Ove Andsnes** (8/2); and, in an all-Beethoven program, German conductor-pianist **Christian Zacharias** (8/11). For his BSO and Tanglewood debuts, new BSO Assistant Conductor **Andris Poga** is joined by the brilliant pianist **Peter Serkin** for a program of Poulenc, Stravinsky, and Beethoven (8/23).

The **Tanglewood Festival Chorus, John Oliver, conductor**, joins the BSO this summer for Mahler's Symphony No. 3 (7/6), Verdi's Requiem (7/27), Poulenc's *Stabat Mater* (8/2), Ravel's *Daphnis et Chloé* (8/3), and Beethoven's Symphony No. 9 (8/25).





AUDRA McDONALD

JOHN WILLIAMS

LANG LANG

POWERHOUSE PIANISTS

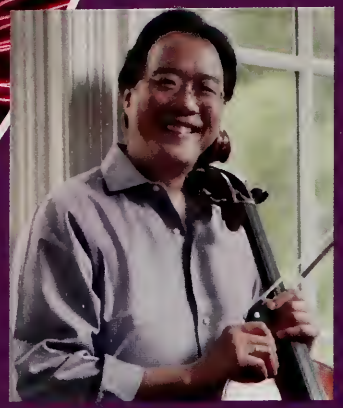
Tanglewood offers an astonishing roster of more than a dozen acclaimed pianists this summer. Making appearances with the Boston Symphony Orchestra are **Leif Ove Andsnes** (8/2), **Yefim Bronfman** (8/10), **Christoph Eschenbach** (7/26), **Leon Fleisher** (7/12), **Lang Lang** (8/3), **Garrick Ohlsson** (7/28), **Jean-Yves Thibaudet** (7/19), **Peter Serkin** (8/23), and **Christian Zacharias** (8/11). **Emanuel Ax** is soloist with the Tanglewood Music Center Orchestra in this summer's *Leonard Bernstein Memorial Concert* (8/18). The acclaimed English pianist **Paul Lewis** plays Mozart with the Mahler Chamber Orchestra in Ozawa Hall (7/24), and the legendary **Menahem Pressler** is featured with the Boston Symphony Chamber Players (8/20). In addition, **Garrick Ohlsson** (7/25), **Christian Zacharias** (8/7), and the dynamic young Russian pianist **Daniil Trifonov** (8/22) play Ozawa Hall recitals of their own.

CELEBRATING THE VERDI AND WAGNER BICENTENNIALS

Tanglewood this summer marks the bicentennials of opera greats Giuseppe Verdi and Richard Wagner—both born in the year 1813—with stirring Boston Symphony Orchestra programs devoted to each. Conductor **Lothar Koenigs** leads the BSO in a concert performance, to be sung in German with English supertitles, of Wagner's *Die Walküre*, Act III, with a cast including baritone **Bryn Terfel** as Wotan, soprano **Katarina Dalayman** as Brünnhilde, and up-and-coming Wagnerian soprano **Amber Wagner** as Sieglinde (7/20). A week later, the orchestra marks the Verdi bicentennial with a performance of the great Italian composer's Requiem under the direction of **Andris Nelsons**, featuring the **Tanglewood Festival Chorus** and vocal soloists **Kristine Opolais**, **Lioba Braun**, **Dmytro Popov**, and **Ferruccio Furlanetto** (7/27).

THE BOSTON POPS AT TANGLEWOOD

Tanglewood offers multiple opportunities to hear the **Boston Pops** this summer. Conductor **Keith Lockhart** leads Boston Pops concerts starting with a **Jerry Garcia Symphonic Celebration with Warren Haynes** (6/22), country superstar **Vince Gill** (7/7), and American Songbook champion **Michael Feinstein** (8/16). Both Keith Lockhart and Pops Laureate Conductor **John Williams** lead the Boston Pops Orchestra as part of this summer's gala **Tanglewood on Parade** concert (8/6). John Williams and **David Newman** conduct the Pops for ***John Williams' Film Night***, this year featuring superstar vocalist **Audra McDonald** as guest soloist (8/24). To close the season, the BSO's Germeshausen Youth and Family Concerts Conductor **Thomas Wilkins** leads a special Boston Pops program of his own (9/1).



YO-YO MA

ESPERANZA SPALDING

MARK MORRIS DANCE GROUP

SPECIAL EVENTS

Two notably unique events and two welcome returns highlight the Tanglewood schedule this summer. The electrifying cinema magic of ***West Side Story*** comes alive when conductor **David Newman**, in his BSO debut, leads the orchestra in a live performance of Bernstein's iconic score as a newly remastered print of the film is shown on large screens, in high definition, with the original dialogue and vocals intact (7/13). **Yo-Yo Ma**, joined by bassist **Edgar Meyer**, mandolinist **Chris Thile**, fiddler **Stuart Duncan**, and singer **Aoife O'Donovan**, once again embraces styles and traditions well beyond the borders of classical music in the bluegrass-influenced, cross-genre collaboration of **The Goat Rodeo Sessions** (8/15).

A Prairie Home Companion with **Garrison Keillor**, an annual favorite since their first Tanglewood appearance in 1998, once again makes a very welcome return to the Koussevitzky Music Shed (6/29).

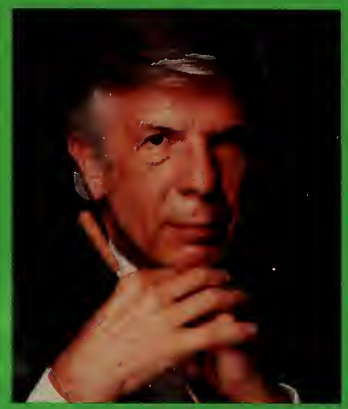
Returning to Tanglewood for their annual collaboration with the Tanglewood Music Center, Mark Morris will direct TMC fellows in an operatic double bill of Britten's *Curlew River* and with the **Mark Morris Dance Group**, Purcell's *Dido and Aeneas* (7/31 & 8/1).

JAZZ MUSICIANS AND POPULAR ARTISTS

This season's special guest artist on the fourth of July is **Jackson Browne**, who returns after fifteen years (7/4). In addition, the great tradition of jazz continues this season with performances by Jamaican-born master pianist **Monty Alexander** in an evening of jazz (8/25) and the young, fresh, and talented jazz musician from Portland, Oregon, **Esperanza Spalding** (8/4).

EMANUEL AX

PIERRE-LAURENT AIMARD



CHRISTOPH VON DOHNÁNYI

GEORGE BENJAMIN

OZAWA HALL HIGHLIGHTS

Once again, Tanglewood's 1200-seat Seiji Ozawa Hall provides the setting for a wide variety of musical events throughout the summer, beginning with a concert performance of John Harbison's opera *The Great Gatsby* featuring the soloists, orchestra, and chorus of **Emmanuel Music** led by their artistic director and conductor, **Ryan Turner** (7/11). This year's Ozawa Hall line-up also features the **Borodin String Quartet** in music of Brahms and Tchaikovsky (7/17); baritone **Bryn Terfel** with pianist **Natalia Katyukova** in a program of German and English song (7/18); the **Mahler Chamber Orchestra** with conductor **Daniel Harding** and pianist **Paul Lewis** (7/24); recitals by pianists **Garrick Ohlsson** (7/25), **Christian Zacharias** (8/7), and **Daniil Trifonov** (8/22); the **Boston Symphony Chamber Players** in performance with pianist **Menahem Pressler** and BSO Assistant Conductor **Marcelo Lehninger** (8/20); and the BSO's annual **Family Concert** (8/24).

TANGLEWOOD MUSIC CENTER HIGHLIGHTS

In addition to the busy schedule of chamber music and vocal concerts by the talented young musicians of the Tanglewood Music Center, highlights of the TMC's 2013 season include its annual collaboration with the **Mark Morris Dance Group** (7/31 & 8/1); the annual TMC String Quartet Marathon (7/1 & 7/2); TMC Orchestra concerts with conductors **Rafael Frühbeck de Burgos** (7/8), **Stefan Asbury** (7/15), and **Stéphane Denève** (7/22); the annual *Leonard Bernstein Memorial Concert*, this year led by **Christoph von Dohnányi** with guest soloist **Emanuel Ax** (8/18); and the 2013 Festival of Contemporary Music under the directorship of **Pierre-Laurent Aimard** (8/8-8/12).

FESTIVAL OF CONTEMPORARY MUSIC

Under Festival Director **Pierre-Laurent Aimard**, who will also participate as pianist in several programs, the 2013 Festival of Contemporary Music (8/8-8/12) will spotlight two composers little-known to American audiences—German composer **Helmut Lachenmann** and Italian composer **Marco Stroppa**. This year's programs will also feature the east coast premiere of **Elliott Carter**'s TMC co-commission *Instances*, to be performed in tribute to the late composer; the world premiere of a TMC commission by the young English composer **Christian Mason**; and a performance of **Steve Reich**'s *Music for 18 Musicians*, celebrating the composer's 75th birthday. The festival concludes with the U.S. premiere of **George Benjamin**'s brilliant new opera, *Written on Skin*.

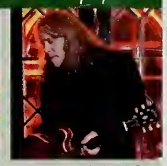
The **Tanglewood Music Center** (TMC) is the Boston Symphony Orchestra's summer academy for young professionals pursuing advanced musical study. Performances are by Fellows of the TMC. (Concerts are highlighted in purple.)

The **Boston University Tanglewood Institute** (BUTI) is in residence at Tanglewood. Its educational programs are geared primarily toward gifted musicians of high school age.

JUNE 22 SATURDAY

See Garcia Celebration/Pops prices

JERRY GARCIA


WARREN HAYNES

8:30pm, Shed
The Boston Pops performs a Jerry Garcia Symphonic Celebration
Featuring Warren Haynes
Keith Lockhart, conductor

A new symphonic project celebrating American musical icon Jerry Garcia. This ground-breaking orchestral adventure features Garcia's storied original compositions as well as classic interpretations of timeless standards that were hallmarks of Garcia's shows. Renowned vocalist/guitarist Warren Haynes collaborates with the symphony, lending his soul-soaked, introspective blend of rock, blues, R&B and jazz to Garcia's masterworks.

JUNE 29 SATURDAY

See A Prairie Home Companion prices

GARRISON KEILLOR

5:45pm, Shed
***A Prairie Home Companion* at Tanglewood**
with Garrison Keillor

Live broadcast

National Sponsor: ***Ford Motor Company***

JUNE 30 SUNDAY — TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Brass Extravaganza
Tanglewood Music Center
Conducting Fellows
Tanglewood Music Center
Instrumental Fellows
Works by BRITTEN, PUTT, VERDI, and others

JULY 1 MONDAY & JULY 2 TUESDAY — TANGLEWOOD MUSIC CENTER

11am and 2:30pm (Monday) &
11am (Tuesday), Ozawa Hall
String Quartet Marathon
Tanglewood Music Center
Instrumental Fellows

One ticket provides admission to all three performance times.

JULY 2 TUESDAY — TANGLEWOOD MUSIC CENTER

2:30pm, Ozawa Hall
Opening Exercises

Free admission; open to the public; performances by TMC faculty

JULY 4 THURSDAY

See Jackson Browne prices

JACKSON BROWNE

7pm, Shed
Jackson Browne
Sara Watkins, special guest

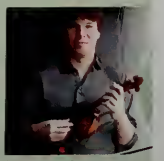
Fireworks to follow the concert

JULY 5 FRIDAY

See Opening Night at Tanglewood prices

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists


JOSHUA BELL

8:30pm, Shed
Opening Night at Tanglewood
Boston Symphony Orchestra
Rafael Frühbeck de Burgos, conductor
Joshua Bell, violin
ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

JULY 6 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program

RAFAEL FRÜHBECK DE BURGOS

8:30pm, Shed
Boston Symphony Orchestra
Rafael Frühbeck de Burgos
Anne Sofie von Otter, mezzo-soprano
Women of the Tanglewood Festival Chorus, John Oliver, conductor
PALS Children's Chorus, Andy Icochea Icochea, conductor
MAHLER Symphony No. 3

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Prelude Concert

JULY 7 SUNDAY

See Pops prices

VINCE GILL

2:30pm, Shed
Boston Pops Orchestra
Keith Lockhart, conductor
Vince Gill, special guest

The Boston Pops pay tribute to the American West. Program to include music of Aaron Copland, Bruce Broughton, and John Williams.

TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Chamber Music
Works by HEADRICK, SCHEUER, and others

JULY 8 MONDAY

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Piano Prelude

8pm, Ozawa Hall
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Rafael Frühbeck de Burgos, conductor
Tanglewood Music Center Conducting Fellows
KODÁLY *Dances of Galánta*
HARBISON *Closer to My Own Life*
BEETHOVEN Symphony No. 5

JULY 10 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

TANGLEWOOD MUSIC CENTER

8pm, Ozawa Hall
Vocal Concert

JULY 11 THURSDAY

DEVON GUTHRIE

7:30pm, Ozawa Hall
The Joseph C. McNay/New England Foundation Concert
Orchestra and Chorus of Emmanuel Music
Ryan Turner, artistic director and conductor
Gordon Gietz, tenor (Jay Gatsby)
Devon Guthrie, soprano (Daisy Buchanan)
Katherine Growdon, mezzo-soprano (Myrtle Wilson)
Krista River, mezzo-soprano (Jordan Baker)
Lynn Torgove, mezzo-soprano (Tango Singer)
Charles Blandy, tenor (Radio Singer)
Alex Richardson, tenor (Tom Buchanan)
David Kravitz, baritone (Nick Carraway)
James Maddalena, baritone (Meyer Wolfshiem)
Dana Whiteside, baritone (Minister)
David Cushing, bass (George Wilson)
Donald Wilkinson, bass (Henry Gatz)
HARBISON *The Great Gatsby*

Concert performance, sung in English

JULY 12 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

LEON FLEISHER

8:30pm, Shed *UnderScore Friday Series**
Boston Symphony Orchestra
Kazushi Ono, conductor
Leon Fleisher, piano
WAGNER *Siegfried Idyll*
RAVEL Piano Concerto in D for the left hand
RIMSKY-KORSAKOV *Scheherazade*

*Sponsored by **Country Curtains**, **The Red Lion Inn**, and **Blantyre***

**New program—See "Amenities" page*

JULY 13 SATURDAY

See Shed Special prices

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program
Please note that the music may not be performed in its entirety, and the complete film will not be shown.

8:30pm, Shed
Boston Symphony Orchestra
David Newman, conductor
BERNSTEIN *West Side Story*

Experience a thrilling new presentation of this iconic film and winner of ten Academy Awards®, including Best Picture. The Boston Symphony plays Leonard Bernstein's electrifying score live, while the newly re-mastered film is shown on large screens in high definition with the original vocals and dialogue intact. This classic romantic tragedy, directed by Robert Wise and Jerome Robbins, and with lyrics by Stephen Sondheim, is one of the greatest achievements in the history of movie musicals. It features Robbins' breathtaking choreography and a screenplay by Ernest Lehman based on the masterful book by Arthur Laurents.

Sponsored by ***Canyon Ranch***

West Side Story © 1961 Metro-Goldwyn-Mayer Studios Inc. All rights reserved. © A.M.P.A.S.

JULY 14 SUNDAY

LYNN HARRELL

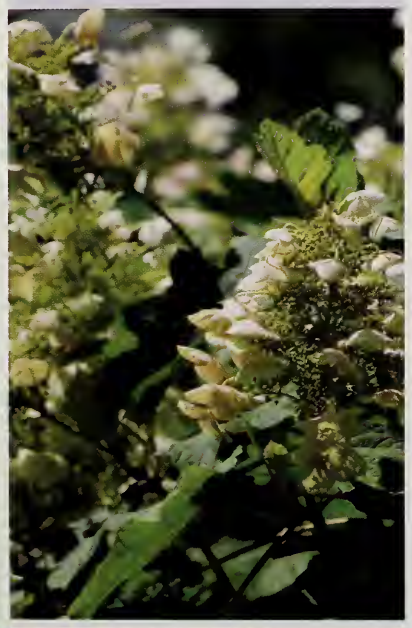
2:30pm, Shed
The Caroline and James Taylor Concert
Boston Symphony Orchestra
Rafael Frühbeck de Burgos, conductor
Lynn Harrell, cello
STRAVINSKY Suite from *Pulcinella*
HAYDN Cello Concerto No. 1 in C
BEETHOVEN Symphony No. 8

BUTI

2:30am, Ozawa Hall
Boston University Tanglewood Institute Young Artists Orchestra
Tito Munoz, conductor
COWELL *Ancent Desert Drone*
COPLAND *Billy the Kid*
DVOŘÁK Symphony No. 8

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Prelude Concert



TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Chamber Music

BUTI

2:30pm, Ozawa Hall
Boston University Tanglewood Institute Young Artists Wind Ensemble
David M. Martins, conductor
Works by BERNSTEIN, GILLINGHAM, GRAINGER, HART, SPARKE, and WELCHER

JULY 15 MONDAY

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Piano Prelude

8pm, Ozawa Hall
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
Tanglewood Music Center Orchestra
Stefan Asbury, conductor
Tanglewood Music Center Conducting Fellows
BRITTEN *The Prince of the Pagodas*—Pas de Six
BRITTEN *Les Illuminations*
SHOSTAKOVICH Symphony No. 11

JULY 17 WEDNESDAY

8pm, Ozawa Hall
Borodin String Quartet
BRAHMS Quartet No. 3 in B-flat, Op. 67
TCHAIKOVSKY Quartet No. 3 in E-flat minor, Op. 30

JULY 18 THURSDAY

See Ozawa Special prices

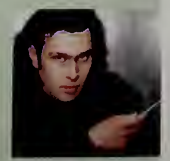
8pm, Ozawa Hall
Bryn Terfel, baritone
Natalia Katyukova, piano
Program to include German and English art songs

JULY 19 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Symphony Orchestra
Vladimir Jurowski, conductor
Jean-Yves Thibaudet, piano
WAGNER Prelude to *Die Meistersinger*
LISZT *Totentanz*, for piano and orchestra
BRAHMS Symphony No. 1


VLADIMIR JUROWSKI

JULY 20 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

8:30pm, Shed
The Ting Tsung Chao Memorial Concert
Boston Symphony Orchestra
Lothar Koenigs, conductor
Cast to include
Katarina Dalayman, soprano (Brünnhilde)
Amber Wagner, soprano (Sieglinde)
Bryn Terfel, bass-baritone (Wotan)
WAGNER *Die Walküre*, Act 3

Sung in German with English supertitles

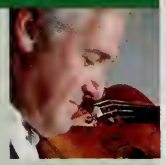
BRYN TERFEL

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Prelude Concert

JULY 21 SUNDAY

2:30pm, Shed
Members of the Boston Symphony Orchestra
Pinchas Zukerman, conductor, violin, and viola
Elizabeth Rowe, flute
John Ferrillo, oboe
Thomas Rolfs, trumpet
Malcolm Lowe, violin
Amanda Forsyth, cello
VIVALDI Concerto in A minor for two violins and strings, RV 522
VIVALDI Concerto in B-flat for violin, cello, and strings RV 547
J.S. BACH Concerto No. 2 in E for violin and strings, BWV 1042
TELEMANN Concerto in G for viola and strings, TWV 51:G9
J.S. BACH *Brandenburg* Concerto No. 2 in F, BWV 1047


PINCHAS ZUKERMAN

TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Chamber Music

8pm, Ozawa Hall
Vocal Concert

JULY 22 MONDAY

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Piano Prelude

8pm, Ozawa Hall
The Margaret Lee Crofts Concert
Tanglewood Music Center Orchestra
Stéphane Denève, conductor
Tanglewood Music Center Conducting Fellows
ALL-DEBUSSY PROGRAM
Prélude à l'Après-midi d'un faune
Jeux
Danses sacrée et profane
La Mer

JULY 24 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

8pm, Ozawa Hall
Mahler Chamber Orchestra
Daniel Harding, conductor
Paul Lewis, piano
DEAN *Testament*
SCHUMANN Symphony No. 2
MOZART Piano Concerto No. 25 in C, K.503
SIBELIUS Symphony No. 7

PAUL LEWIS

JULY 25 THURSDAY

8pm, Ozawa Hall
The Cynthia and Oliver Curme Concert
Garrick Ohlsson, piano
BEETHOVEN Piano Sonata No. 15 in D, Op. 28, *Pastoral*
SCHUBERT Fantasy in C, D.760, *Wanderer*
GRIFFES *The Night Winds*, *Barcarolle*, and *The White Peacock*
CHOPIN *Fantaisie* in F minor, Op. 49
CHOPIN Scherzo No. 2 in B-flat minor, Op. 31

GARRICK OHLSSON

JULY 26 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
The Evelyn and Samuel Lourie Memorial Concert
Boston Symphony Orchestra
Christoph Eschenbach, conductor and piano
Christine Schäfer, soprano
ALL-MOZART PROGRAM
"Ch'io mi scordi di te...Non temer, amato bene," Concert aria for soprano and orchestra, with piano, K.505
Piano Concerto No. 12 in A, K.414
Symphony No. 41, *Jupiter*

CHRISTINE SCHÄFER

JULY 27 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

8:30pm, Shed
The Stephen and Dorothy Weber Concert
Boston Symphony Orchestra
Andris Nelsons, conductor
Kristīne Opolais, soprano
Lioba Braun, mezzo-soprano
Dmytro Popov, tenor
Ferruccio Furlanetto, bass
Tanglewood Festival Chorus, John Oliver, conductor
VERDI Requiem

ANDRIS NELSONS

JULY 28 SUNDAY

2:30pm, Shed
The Cynthia and Oliver Curme Concert
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Garrick Ohlsson, piano
DVOŘÁK *Carnival* Overture
PROKOFIEV Piano Concerto No. 3
DVOŘÁK Symphony No. 9,
From the New World

CHRISTOPH ESCHENBACH

JULY 30 TUESDAY

8pm, Theatre
Film Screening
MOTOMASA *Sumidagawa*

Sumidagawa is an episode of the Tale of Ise. It is a sad story of a mother, a "crazy woman" in search of her missing child, who boards a small boat to cross the Sumidagawa river. The boatman tells the passengers it is one year since a child died on the shore. In a moment of great emotional outpouring, the woman realizes that the deceased child was her son.

This filmed performance of the original 15th-century play features two of Japan's Living National Treasures, Akiyo Tomoeda and Kan Hosho. Benjamin Britten's *Curlew River* (to be performed in Ozawa Hall July 31 and August 1) is an English-language setting for voices and instruments of this moving scene.

In Japanese with English subtitles

Free event

BUTI

2:30pm, Theater
Boston University Tanglewood Institute Young Artists Orchestra and Chorus
Ken-David Masur, conductor
SCHNITTKE *(K)ein Sommernachtstraum*
BRITTEN *Sinfonia da Requiem*
MOZART Requiem

TANGLEWOOD MUSIC CENTER

6pm, Theater
Prelude Concert

TANGLEWOOD MUSIC CENTER

10am, Theater
Chamber Music

BUTI

8pm, Theater
Boston University Tanglewood Institute Young Artists Wind Ensemble
H. Robert Reynolds, conductor
Works by BACH, GANDOLFI, GRANTHAM, NAVARRO, TICHELI, TURRIN, and WHITACRE

JULY 31 WED & AUGUST 1 THU

See Mark Morris prices

7:30pm, Ozawa Hall
Mark Morris Dance Group
Tanglewood Music Center Fellows
Mark Morris, choreographer and director
Christine Van Loon and Allen Moyer, costume designers
James F. Ingalls, lighting designer
Robert Bordo and Allen Moyer, scenic designers
BRITTEN *Curlew River*
PURCELL *Dido and Aeneas*

Fully-staged productions, sung in English

TANGLEWOOD MUSIC CENTER

TMC fellows perform Britten's *Curlew River* under Mark Morris' direction, and collaborate with the Mark Morris Dance Group in Purcell's *Dido and Aeneas*.

AUGUST 2 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed *UnderScore Friday Series**
The Serge and Olga Koussevitzky Memorial Concert
Boston Symphony Orchestra
Stéphane Denève, conductor
Leif Ove Andsnes, piano
Lucy Crowe, soprano
Tanglewood Festival Chorus, John Oliver, conductor
STRAUSS *Death and Transfiguration*
BEETHOVEN Piano Concerto No. 4
POULENC *Stabat Mater*, for soprano, chorus, and orchestra

STÉPHANE DENÈVE

**New program—See "Amenities" page*

AUGUST 3 SATURDAY

See Shed Special prices

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

8:30pm, Shed
The George W. and Florence N. Adams Concert Endowed in Perpetuity
Boston Symphony Orchestra
Charles Dutoit, conductor
Lang Lang, piano
Tanglewood Festival Chorus, John Oliver, conductor
RAVEL *Pavane for a Dead Princess*
BEETHOVEN Piano Concerto No. 1
RAVEL *Daphnis et Chloé* (complete)

CHARLES DUTOIT

BUTI

2:30pm, Ozawa Hall
Boston University Tanglewood Institute Honors Recital
Featured solo and chamber music from BUTI Young Artists Programs

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Prelude Concert

AUGUST 4 SUNDAY

See Shed Special prices

YO-YO MA

2:30pm, Shed
Boston Symphony Orchestra
Charles Dutoit, conductor
Yo-Yo Ma, cello
STRAVINSKY *Fireworks*
DVOŘÁK Cello Concerto
STRAVINKSY *The Rite of Spring*

Sponsored by ***EMC Corporation***

TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Chamber Music

8pm, Ozawa Hall
Esperanza Spalding
Radio Music Society

See Jazz prices

ESPERANZA SPALDING

This young bassist, vocalist, and composer was the first jazz musician to receive the Grammy® Award for Best New Artist and will perform music from Radio Music Society—her most diverse, ambitious, and masterful recital yet.

AUGUST 6 TUESDAY

See Tanglewood on Parade prices

8:30pm, Shed
Tanglewood on Parade
The Gregory E. Bulger Foundation Concert
Boston Symphony Orchestra
Boston Pops Orchestra
Tanglewood Music Center Orchestra
Stéphane Denève, Charles Dutoit, Keith Lockhart, and John Williams, conductors
BORODIN Polovetsian Dances from *Prince Igor*
GERSHWIN *An American in Paris*
BERNSTEIN Music from *On the Waterfront*
TCHAIKOVSKY *1812* Overture
Fireworks to follow the concert

TANGLEWOOD MUSIC CENTER

2:30pm Ozawa Hall
Chamber Music

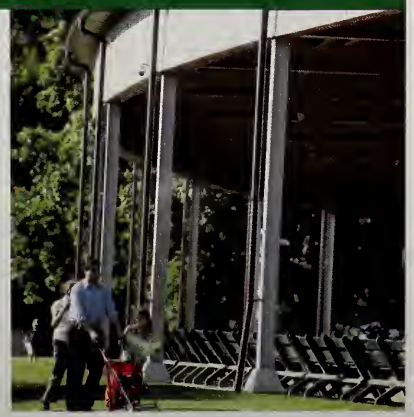
4pm Ozawa Hall
Chamber Music

5pm Ozawa Hall
Vocal Concert

8pm Shed
Brass Fanfares

8:30pm Shed
Tanglewood on Parade
(See main schedule listing for complete details.)

AUGUST 7 WEDNESDAY



12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

8pm, Ozawa Hall
Christian Zacharias, piano
BEETHOVEN Sonata No. 12 in A-flat, Op. 26
SCHUBERT *Moments musicaux*, D.780
SCHUMANN *Kreisleriana*, Op. 16
BEETHOVEN Sonata No. 10 in G, Op. 14, No. 2

AUGUST 8 THURSDAY – AUGUST 12 MONDAY

2013 Festival Of Contemporary Music

Pierre-Laurent Aimard, Festival Director

The Festival of Contemporary Music, directed by, Pierre-Laurent Aimard, highlights the works of composers Helmut Lachenmann and Marco Stroppa, with performances of music of György Ligeti, Conlon Nancarrow, Steve Reich, and TMC commissions of Elliott Carter's *Instances* (east coast premiere) and Christian Mason's *Years of Light* (world premiere). The festival will conclude with the U.S. premiere of George Benjamin's critically acclaimed opera *Written on Skin* in a concert performance.

August 8 Thursday, 6pm • Ozawa Hall
Prelude Concert
New Fromm Players
CARTER String Quartet No. 1

August 8 Thursday, 8pm • Ozawa Hall
The Fromm Concert at Tanglewood
Chamber Orchestra
Tanglewood Music Center Fellows
CARTER *Instances* (east coast premiere; TMC co-commission)
STROPPA *Let Me Sing Into Your Ear* (U.S. premiere)
LACHENMANN *...zwei Gefühle...*
MASON *Years of Light* (world premiere; TMC commission)

August 9 Friday, 2:30pm • Ozawa Hall
Chamber music
Pierre-Laurent Aimard, piano
JACK Quartet
CARTER *Epigrams* (U.S. premiere)
LACHENMANN *Grido*
STROPPA *Traietorria* (U.S. premiere)

August 10 Saturday, 2:30pm • Theatre-Concert Hall
Pierre-Laurent Aimard, piano
Elizabeth Keusch, soprano
Stephen Drury, piano
Tanglewood Music Center Fellows
Program to include
STROPPA *Ossia*
LACHENMANN *Got Lost*
CARTER solo piano music

August 11 Sunday, 10am • Ozawa Hall
Chamber music
Tanglewood Music Center Fellows
REICH Music for 18 Musicians
LIGETI Three Pieces: Monument–Self portrait–Movement
NANCARROW player piano transcriptions

August 12 Monday, 8pm • Ozawa Hall
Concert Opera
George Benjamin, conductor
Tanglewood Music Center Fellows
BENJAMIN *Written on Skin* (U.S. premiere)

The 2013 Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond H. and Mrs. Hannah H. Schneider, with additional support from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

AUGUST 9 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Symphony Orchestra
Christoph von Dohnányi, conductor
Gil Shaham, violin
SIBELIUS Violin Concerto
BRAHMS Symphony No. 2

GIL SHAHAM

AUGUST 10 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

8:30pm, Shed
The Linde Family Concert
Boston Symphony Orchestra
Christoph von Dohnányi, conductor
Yefim Bronfman, piano
CARTER *Sound Fields*
BEETHOVEN Piano Concerto No. 3
BRAHMS Symphony No. 4

YEFIM BRONFMAN

BUTI

2:30pm, Ozawa Hall
Boston University Tanglewood Institute Young Artists Orchestra
Paul Haas, conductor
STRAVINSKY *The Rite of Spring*

TANGLEWOOD MUSIC CENTER

6pm, Ozawa Hall
Prelude Concert

AUGUST 11 SUNDAY

2:30pm, Shed
The Boston Symphony Association of Volunteers Concert
Boston Symphony Orchestra
Christian Zacharias, conductor and piano
ALL-BEETHOVEN PROGRAM
Coriolan Overture
Piano Concerto No. 2
Symphony No. 6, *Pastoral*

CHRISTIAN ZACHARIAS

TANGLEWOOD MUSIC CENTER

10am Ozawa Hall
Chamber Music
(See Festival of Contemporary Music Schedule)

AUGUST 14 WEDNESDAY

See Ozawa Special prices

8pm, Ozawa Hall
Emerson String Quartet
HAYDN Quartet No. 26 in G minor, Op. 20, No. 3
BRITTEN Quartet No. 3
BEETHOVEN Quartet No. 7 in F minor, Op. 59, No. 1

AUGUST 15 THURSDAY

8:30pm, Shed
The Carol and Joe Reich Concert
The Goat Rodeo Sessions
"Goat Rodeo": A chaotic situation, often one that involves several people, each with a different agenda/vision/perception of what's going on.

Yo-Yo Ma once again embraces styles and traditions that go beyond classical music by bringing together four American string virtuosos and creating a new kind of chamber ensemble. Joining Yo-Yo Ma are bassist **Edgar Meyer**, mandolinist **Chris Thile**, and fiddler **Stuart Duncan**, as well as singer **Aoife O'Donovan**. With strong bluegrass influences in evidence, The Goat Rodeo Sessions is a landmark performance by four of the greatest instrumentalists of today. While each musician is a renowned superstar in his own sphere, they have come together on a most remarkable and organic cross-genre project stemming from their friendship, and the title concept.

AUGUST 16 FRIDAY

See Pops prices

6pm, Ozawa Hall
Prelude Concert
Members of the Boston Symphony Orchestra

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed
Boston Pops Orchestra
Keith Lockhart, conductor
Michael Feinstein and Friends
Program to include a tribute to Marvin Hamlisch and centennial celebrations of composer Jimmy Van Heusen and lyricist Sammy Cahn.

Sponsored by ***Cranwell Resort, Spa and Golf Club***

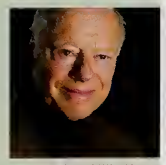
MICHAEL FEINSTEIN

AUGUST 17 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Saturday program

8:30pm, Shed
The Jean Thaxter Brett Memorial Concert
Boston Symphony Orchestra
Bernard Haitink, conductor
Isabelle Faust, violin
Camilla Tilling, soprano
MOZART Violin Concerto No. 5
MAHLER Symphony No. 4


BERNARD HAITINK

TANGLEWOOD MUSIC CENTER

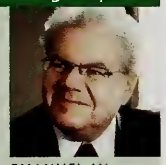
6pm, Ozawa Hall
Prelude Concert

AUGUST 18 SUNDAY

See Shed Regular prices

2:30pm, Shed
The Leonard Bernstein Memorial Concert
Tanglewood Music Center Orchestra
Christoph von Dohnányi, conductor
Emanuel Ax, piano
MOZART Piano Concerto No. 9 in E-flat, K.271
MAHLER Symphony No. 1

The 2013 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.


EMANUEL AX

TANGLEWOOD MUSIC CENTER

10am, Ozawa Hall
Chamber Music

2:30pm, Shed
The Leonard Bernstein Memorial Concert
(See main schedule listing for complete details.)

AUGUST 20 TUESDAY

8pm, Ozawa Hall
Boston Symphony Chamber Players
Marcelo Lehninger, conductor
Menahem Pressler, piano
CARTER Wind Quintet (1948)
CARTER *Figment III* for double bass (2007)
COPLAND *Appalachian Spring* (original chamber version)
KURTÁG *Impromptu al Ongarese...to Menahem Pressler*
MOZART Piano Quartet in E-flat, K.493

MENAHEM PRESSLER

AUGUST 21 WEDNESDAY

12:45–2pm, Tent Club
BSO 101 at Tanglewood
Listening Up Close
Free event

AUGUST 22 THURSDAY

8pm, Ozawa Hall
Daniil Trifonov, piano
SCRIABIN Sonata No. 2 in G-sharp minor, Op. 19, *Sonata-Fantasy*
LISZT Sonata in B minor
CHOPIN Preludes, Op. 28

DANIIL TRIFONOV

AUGUST 23 FRIDAY

6pm, Ozawa Hall
Prelude Concert
Tanglewood Festival Chorus, John Oliver, conductor

7:15pm, Shed
This Week at Tanglewood
Panel discussion with moderator Martin Bookspan and guest artists

8:30pm, Shed *UnderScore Friday Series**
Boston Symphony Orchestra
Andris Poga, conductor
Peter Serkin, piano
POULENC Sinfonietta
STRAVINSKY Concerto for Piano and Winds
BEETHOVEN Symphony No. 7

**New program—See "Amenities" page*

PETER SERKIN

AUGUST 24 SATURDAY

9:30am, Shed
Pre-Rehearsal Talk

10:30am, Shed
Rehearsal, Sunday program

2:30pm, Ozawa Hall *See Family Concert prices*
Family Concert
The Family Concert at Tanglewood is supported by a gift from the James A. Macdonald Foundation.

8:30pm, Shed *See Pops prices*

John Williams' Film Night

The George and Roberta Berry Supporting Organization Concert
Boston Pops Orchestra
John Williams and David Newman, conductors
Audra McDonald, soprano
A beloved summer tradition continues with *John Williams' Film Night*. Mr. Williams and the Boston Pops will be joined by guest conductor David Newman and renowned vocalist Audra McDonald for what has become one of the signature events of the Tanglewood season.

AUDRA MCDONALD

JOHN WILLIAMS

One Day University at Tanglewood

August 25 Sunday, Ozawa Hall
Beginning at 9am

One Day University, the acclaimed adult educational series, is returning to Tanglewood! Join three of the finest professors from Yale, Rutgers, and Columbia, each presenting their best lecture in Ozawa Hall.

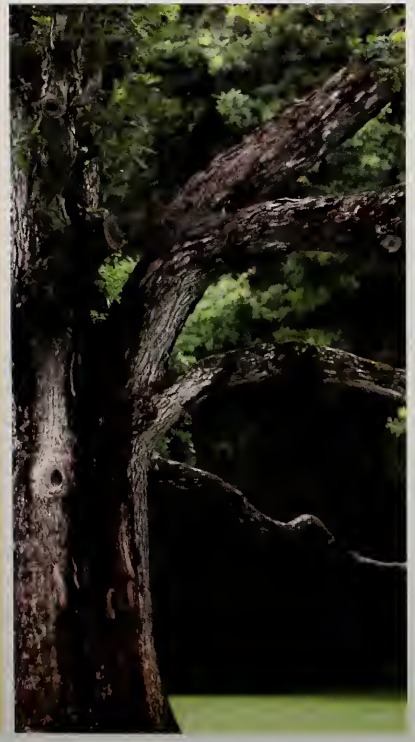
The Nature of Genius: From Leonardo da Vinci to Beethoven
Craig Wright, Yale University

Abraham Lincoln: Separating Fact from Fiction
Louis Masur, Rutgers University

Five Paintings Every Art Lover Should See
Tina Rivers, Columbia University

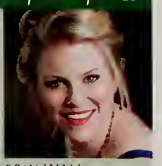
Price: $159 which includes all three lectures, a complimentary lawn admission for the 2:30pm BSO season finale in the Shed, and VIP parking.

Advance purchase is required. Call SymphonyCharge at 888-266-1200 or visit ***www.tanglewood.org/onedayu*** for more information and to register.



AUGUST 25 SUNDAY *See Shed Special prices*

2:30pm, Shed
Boston Symphony Orchestra
Bernard Haitink, conductor
Erin Wall, soprano
Tamara Mumford, mezzo-soprano
Joseph Kaiser, tenor
John Relyea, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN Symphony No. 9


ERIN WALL

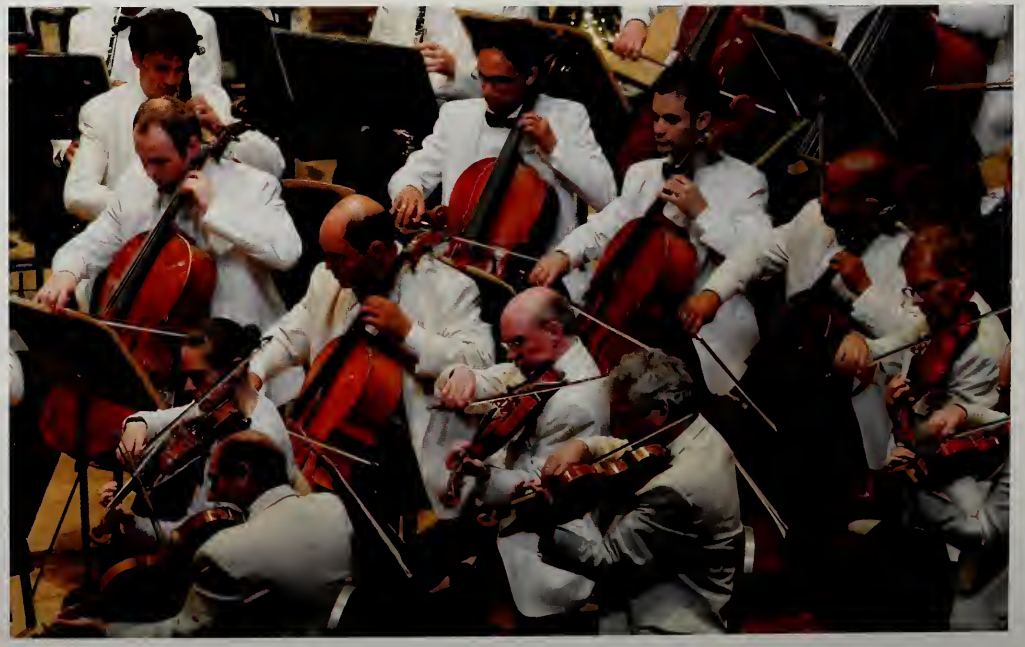
8pm, Ozawa Hall *See Jazz prices*
Monty Alexander
Jamaican-born master pianist Monty Alexander, who has recently celebrated his 50th year in music, will perform with his swinging Jazz trio and delve into a repeatore that encompasses standards, original songs, and exciting rhythms of his native island.

MONTY ALEXANDER

SEPTEMBER 1 SUNDAY *See Pops prices*

2:30pm, Shed
Boston Pops Esplanade Orchestra
Thomas Wilkins, conductor

THOMAS WILKINS



HOW TO PURCHASE TICKETS

SymphonyCharge **617-266-1200** or **888-266-1200**
TDD/TTY 617-638-9289

Visit **tanglewood.org**.

Tanglewood Box Office (main entrance), West Street, Lenox, MA. **Starting June 21**.

Symphony Hall Box Office, 301 Massachusetts Avenue, Boston, MA. **Starting January 27**.

All orders are subject to a $6.25 per ticket handling fee.

FOR FURTHER INFORMATION PLEASE CALL

413-637-1600

GROUNDS OPENING TIMES

Fridays: 5:30pm
Saturdays: 5:30pm for evening concerts, 9am for Rehearsals
Sundays: Noon, or one hour before BUTI and TMC concerts

Note: Times vary for Popular Artists, Ozawa Hall Concerts, and other special events.

TMC TICKETS

TMC Orchestra Concerts and Festival of Contemporary Music Concert Opera in Ozawa Hall (July 8, 15, 22, August 12) floor, loge & balcony: $53, $43, $34; lawn: $11

TMC Recitals: $11

Festival of Contemporary Music: $11

BUTI Young Artists Orchestra: $11
BUTI Young Artists Wind Ensemble and Chorus: Free

TMC Chamber and BUTI Orchestra concerts are cash/check only.

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available in advance online, or in person up to one hour prior to concert start time at the Ozawa Hall Bernstein Gate only (except for TMC Orchestra concerts). Please note: availability for seats inside Ozawa Hall is limited and concerts may sell out.

Friends of Tanglewood at the $75 level receive one free admission and Friends at the $150 level or higher receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances (excluding Mark Morris, TMC Orchestra concerts, and the August 12 FCM Concert Opera) by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional and non-member tickets for chamber music or Festival of Contemporary Music concerts are $11.

For information on becoming a Friend of Tanglewood, call 617-638-9267 or visit tanglewood.org.

POLICIES

BSO AND TMC PRELUDE CONCERT TICKETS

Your ticket to the Friday-evening BSO concert also admits you to the BSO Prelude Concert presented at 6pm in Ozawa Hall. Your ticket to the Saturday-evening BSO concert also admits you to the 6pm Saturday TMC Prelude Concert in Ozawa Hall. Seating for Prelude Concerts is available on a first-come, first-served basis when the grounds open. BSO Prelude Concerts feature smaller-scale works performed by members of the Boston Symphony Orchestra, often joined by distinguished guests.

ACCESSIBLE SEATING

Accessible seats are available. Contact our Access Services Administrator at 617-638-9431 or email access@bso.org. Please note that balcony levels of Ozawa Hall are not accessible by elevator. Patrons who have difficulty climbing stairs will be seated on the orchestra level of the hall. If you require orchestra-level seating, please inform the box office when purchasing tickets so that you can be accommodated.

LAWN TICKET POLICY

Lawn tickets for regularly priced Music Shed and Ozawa Hall concerts are not valid for specially priced concerts. For groups of adults or children, including tours and camps, please call the Group Sales Office at 617-638-9345 or 800-933-4255.

CHILDREN 5 YEARS OF AGE AND UNDER

Please note that children 5 years of age and under are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during performances, but are welcome to sit on the lawn. Please note that there are kids activities on Saturday mornings and Sunday afternoons.

LAWN TICKET UPGRADE

Lawn tickets for selected concerts may be upgraded for tickets inside the Shed for the cost of the difference between the lawn ticket price and the price of the seat in the Shed, based on availability of tickets. Not valid for lawn tickets that have no dollar value (e.g., complimentary tickets, passes, etc.).

GROUNDS GUIDELINES

Cooking, open flames, sports activities, bikes, scooters, skateboards, tents, and other structures are prohibited from the Tanglewood grounds. No eating or drinking inside any of the concert halls. During Shed concerts, children may only play ball (or other games that may disturb others sitting on the lawn) behind the Visitor Center or near Ozawa Hall. Ball playing is not permitted on the lawn of the Shed at any time when the grounds are open for a Shed performance. Photography and video recordings are prohibited during concerts. Shirts and shoes must be worn inside concert halls. No areas of the lawn may be staked or cordoned off for any reason. For security reasons, we reserve the right to inspect bags and other items brought into the grounds.

Tanglewood Amenities & Special Offerings

UNDER 40? TICKETS $20!

Thousands take advantage of this program at Symphony Hall, and we are now pleased to offer it at Tanglewood. $20 tickets for attendees under 40 will be available during the 2013 Tanglewood season for BSO and Boston Pops performances in the Shed. Tickets will be available on a first-come, first-served basis. Choose as many dates as you like, with a limit of one pair of tickets per concert. The program does not apply to organized groups. Some blackout dates apply. Visit tanglewood.org for more information.

PARTNERSHIP WITH THE STERLING AND FRANCINE CLARK ART INSTITUTE

$50 ticket package includes one Tanglewood lawn ticket and a ticket to the Clark's exhibition Winslow Art: Making Art, Making History, which is on view June 9–September 8 in Williamstown, MA.

BSO 101 AT TANGLEWOOD: LISTENING UP CLOSE

Four Wednesdays from 12:45–2pm in the Tent Club
July 10, July 24, August 7, and August 21

Now in its third season, BSO 101—the free music appreciation series with BSO Director of Program Publications Marc Mandel and members of the Boston Symphony Orchestra—offers insight into music being performed by the BSO at Symphony Hall. This summer, BSO 101 comes to Tanglewood in four free lunchtime sessions, on Wednesdays from 12:45–2pm in the Tent Club. Each session will focus on a single work to be played by the BSO that weekend, examining and illuminating aspects of musical shape and form, and of the composer's individual musical style. All of these sessions will include recorded musical examples, and each is self-contained, so that no prior musical training, or attendance at any previous session, is required. Bring or buy a lunch, and arrive ready to hear about great works from the BSO repertoire—and to hear them in new and exciting ways!

UNDERSCORE FRIDAYS AT TANGLEWOOD

Several Friday-evening Shed performances will be part of the popular UnderScore Friday series this season. At these performances, patrons will hear comments about the program directly from an onstage BSO musician. For schedule visit tanglewood.org.

THIS WEEK AT TANGLEWOOD

Once again, this popular series provides another way to experience the music of Tanglewood—a panel discussion moderated by Martin Bookspan and featuring conductors and soloists who provide commentary and in-depth information about the upcoming week's concerts. The presentations take place in the Shed each Friday at 7:15pm. Attendance is free with tickets to Friday evening's concert.

FRIDAY-MORNING REHEARSALS

BSO Friday-morning Rehearsals offer a unique opportunity for participants of the BSO's DARTS (Days in the Arts) program, students, teachers, families, and community groups from the immediate Berkshires area to attend a BSO rehearsal on select Friday mornings during the Tanglewood season. **The Friday-morning Rehearsal experience is intended to offer a first-hand, behind-the-scenes opportunity for groups that call the Berkshires their home throughout the year to experience the BSO on the Tanglewood grounds** building their relationship with the Tanglewood experience as year-round residents and allowing the BSO to give back to the local community.

TOURS OF TANGLEWOOD

The Boston Symphony Association of Volunteers offers free walking tours of the Tanglewood campus. The tours last approximately one hour and include visits to the Koussevitzky Music Shed, Ozawa Hall, other music facilities, the Visitor Center history rooms, and more. Experienced volunteer guides explain the historical background of Tanglewood, the Boston Symphony Orchestra, and the Tanglewood Music Center. Reservations are not required. Tours begin at the Visitor Center at the Tanglewood Manor House. In the event of inclement weather, tours will meet informally under cover. Private group tours for a minimum of 25 people may be arranged (at least two weeks in advance) for a fee. For more information, call the Office of Volunteer Services at 617-638-9394 or email bsav@bso.org.

TANGLEWOOD FOR KIDS

Free lawn tickets for children and young people up to 17! Tanglewood is pleased to offer free lawn tickets for children and young people age 17 and younger. Up to four free children's tickets are available per parent/legal guardian per concert at the Tanglewood Box Office on the day of the concert. Children under five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. All patrons, regardless of age, must have a ticket. This free lawn ticket policy does not apply to organized groups of children. For Popular Artist concerts, free lawn tickets are only available for children under 2.

WATCH AND PLAY

Watch and Play, sponsored by the Boston Symphony Association of Volunteers, is an interactive musical performance designed to engage children ages 3–10 in the Tanglewood musical experience. The program will be offered at 1pm on four Sundays in the Chamber Music Hall. Tickets to the Sunday-afternoon concert performance are required. For more information call 617-638-9394 or email bsav@bso.org. Dates to be announced.

KIDS' CORNER

Kids' Corner is offered at 9:30am on Saturdays and noon on Sundays. However, on days of Watch and Play, Kids' Corner will begin at 2pm. Children accompanied by adults may take part in musical and crafts activities supervised by BSO staff. Please stop by the Tanglewood Visitor Center for more information. Tickets to the Sunday concert or Saturday-morning rehearsal are required.

FAMILY CONCERT

The Family Concert is designed to engage and inspire new generations of children through music and programs for young audiences. This year's Family Concert takes place on Saturday, August 24, at 2:30pm in Ozawa Hall. Tickets are $10, and children under 18 are free.

LAWN CHAIR & SEAT CUSHION RENTAL

Seat cushions are available for a rental fee of $2 per cushion and lawn chairs are available for rent for a $5 fee (cash and credit card accepted) prior to each concert. Discounts are available when renting 10 or more chairs. Reservations may be placed when buying tickets through the Group Sales office. Rentals are subject to availability. Lawn chairs are available at the Beer Garden near the main entrance to the Shed, and next to Ozawa Hall for Ozawa Hall concerts.

DINING OPTIONS

Enjoy the convenience of two dining locations at Tanglewood—the casual fare of the **Tanglewood Café** and the **Tanglewood Grille**, or feast on the bounty of our quintessential **lawn picnics** to be savored on the spacious grounds. Picnics may be ordered in advance online at tanglewood.org or by phone at 413-637-5152.

TALKS AND WALKS

Talks and Walks is a series of informal conversations presented by guest artists and members of the BSO family moderated by BSO Assistant Artistic Administrator Benjamin Schwartz. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussion. Tent Club opens at noon. Talk begins at 1pm. Tickets are $17 each or $102 for the full series; donors receive a discount. For more information, call 617-638-9394.

BUS SERVICE

Bus service to the Lenox area is offered by Peter Pan and Greyhound Bus Lines. For fare and scheduling information, please call 800-343-9999 or 800-231-2222. Special excursions are offered by the Berkshire Tour Company 781-438-8620, and Gateway Travel Service 781-729-6900. Limited bus service is also offered by K&L Tours 617-267-1905.

Boston Common Coach will offer round trip transportation from Boston (Boston Common at Charles Street) and Newton (Riverdale T Station) to Tanglewood for most concerts. Tickets are only $35 if purchased 30 days in advance. Please call 888-958-0873 for more information.

LODGING

Contact the Berkshire Visitors Bureau at 413-743-4500 to obtain a guide to lodging, dining, and other activities in the area. You may also patronize the many generous Tanglewood Business Partners who support our organization. For a complete list, visit tanglewood.org/partners.

SATURDAY-MORNING REHEARSALS

Saturday-Morning Rehearsal Shed seats are reserved/ticketed seating only, not general admission.
$30 (Front and Boxes) **$20** (Rear) **$11** (Lawn)

Rehearsal subscriptions are also available. Choose a minimum of four Rehearsals and receive a discount of 15% off the regular ticket price. The Saturday-Morning Rehearsals begin at 10:30am, with a Pre-Rehearsal Talk at 9:30am free to Rehearsal ticket holders.

LAWN PASS BOOKS

$180 through June 21 **$190** after June 22

Lawn Pass Books contain 11 tickets that are valid for all regular and specially priced BSO and Pops concerts in the Koussevitzky Music Shed and Ozawa Hall. Tickets are not valid for Popular Artists and *A Prairie Home Companion*.

BERKSHIRE RESIDENT SEASON LAWN PASS

Year-round Berkshire County residents of Massachusetts may purchase a season lawn pass for $75. A valid MA license is required to obtain the photo ID pass. Passes will be available for purchase at the Main Gate Box Office beginning June 21. Must be purchased in person. Pass is not valid for Popular Artists and *A Prairie Home Companion*.

GRASS PASS

The Tanglewood Grass Pass is a season lawn pass for $200. This is a photo ID pass which is non-transferable. Passes will be available for purchase at the Main Gate Box Office beginning June 21. Must be purchased in person. Pass is not valid for Popular Artists and *A Prairie Home Companion*.

STUDENT DISCOUNT

Tanglewood offers a 50% discount on lawn tickets for all BSO Friday-evening concerts for students 18 and over. Valid only with student ID. Tickets must be purchased in person at the Main Box Office, only on the night of the performance.

GROUP DISCOUNTS

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our private tents either before or after your concert, please call the Group Sales Office at 617-638-9345 or 800-933-4255.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at 617-266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

We regret there can be no refunds, even in the event of inclement weather.

All programs and artists are subject to change.

Tanglewood is a registered service mark of the Boston Symphony Orchestra, Inc.

Mark Volpe
Eunice and Julian Cohen Managing Director

Photography: Stu Rosner, Hilary Scott, Tom Fitzsimmons, John Ferrilo

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION
OFFICIAL CHAUFFEURED TRANSPORTATION

STEINWAY & SONS SELECTED EXCLUSIVELY AT SYMPHONY HALL
PROVIDING PIANOS FOR THE BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD AND THE STUDENTS OF THE TMC

Ticket prices and seating information

All ticket prices include a $1 grounds maintenance fee ($2 for popular artists concerts).

KOUSSEVITZKY MUSIC SHED

	First Price	Second Price	Third Price	Fourth Price	Fifth Price	Lawn
Regular Concert	$92	$76	$52	$22	N/A	$19
Special Concert	$105	$88	$63	$44	$32	$20
Friday-evening Concert	$92	$76	$52	$22	$15	$9
Boston Pops	$117	$101	$72	$53	$30 +	$21
Tanglewood on Parade (8/6)	$105	$88	$63	$44	$32	$21
Opening Night at Tanglewood (7/5)	$2,500* $1,500* $500*	$88	$63	$44	$32	$20

*Formal invitations will be mailed in the spring.

+ $30 Pops price for bench seats only

POPULAR ARTISTS

	First Price	Second Price	Third Price	Lawn
Garcia Celebration/Pops (6/22)	$79	$52.50	N/A	$23.50
A Prairie Home Companion at Tanglewood (6/29)	$71	$54	$40	$21
Jackson Browne (7/4)	$79.50	$49.50	N/A	$23.50

SHED PRICES KEY (ORCHESTRAL CONCERTS ONLY)

First Price	front section center
Second Price	middle section, front section sides, and box seats
Third Price	middle section sides, front section outsides, front of rear center section
Fourth Price	Special/Friday/Pops/TOP concerts: rear section sides, Regular concerts: rear center section
Fifth Price	Special/Friday/Pops/TOP concerts: rear section

SEIJI OZAWA HALL

THE FLORENCE GOULD AUDITORIUM

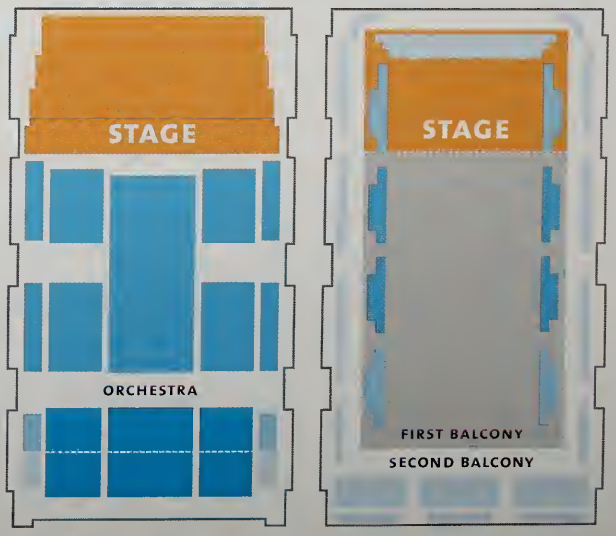
	First Price	Second Price	Third Price	Lawn
Regular Concert	$53	$43	$34	$18
Special Concert	$63	$51	$42	$19
TMC Orchestra (7/8, 7/15, 7/22, 8/12)	$53	$43	$34	$11
Jazz (8/4, 8/25)	$99	$79	$65	$20
Mark Morris Dance Group (7/31, 8/1)	$99	$79	$65	$20
Family Concert (8/24)	$10, free for kids under 18			
Festival of Contemporary Music Pass	$40			

Purchase a pass to the 2013 Festival of Contemporary Music, valid for general admission to the first four Tanglewood Music Center performances on August 8, 9, 10 (2:30pm), and 11. FCM Pass will not be valid for the Aug 12, 8pm concert opera. Donors of $75 and above should note benefits regarding complimentary tickets to FCM concerts.

OZAWA HALL PRICES KEY:

First Price	floor, loges, first balcony front
Second Price	first balcony sides/rear
Third Price	second balcony

Please note: Balcony levels of Ozawa Hall are not currently accessible by elevator. Patrons who have difficulty climbing stairs will be seated on the orchestra level of the hall. If you require orchestra-level seating, please note on your order form or inform the Box Office when purchasing tickets so that you will be accommodated.



JUNE/JULY

MON	TUE	WED	THUR	FRI	SAT	SUN
17	18	19	20	21	22 **Boston Pops** **Jerry Garcia Celebration** 8:30pm, Shed	23
24	25	26	27	28	29 **Garrison Keillor** 5:45pm, Shed	30
1	2	3	4 **Jackson Browne** 7pm, Shed	5 **BSO** **OPENING NIGHT** **Joshua Bell** 8:30pm, Shed	6 **BSO** **Rafael Frühbeck de Burgos** **MAHLER Symphony No. 3** 8:30pm, Shed	7 **Boston Pops** **Vince Gill** 2:30pm, Shed
8 **TMC Orchestra** 8pm, Ozawa Hall	9	10 **BSO 101** 12:45–2pm, Tent	11 ***The Great Gatsby*** 7:30pm, Ozawa Hall	12 **BSO** **Kazushi Ono** **Leon Fleisher** 8:30pm, Shed	13 **BSO** ***West Side Story*** 8:30pm, Shed	14 **BSO** **Rafael Frühbeck de Burgos** **Lynn Harrell** 2:30pm, Shed
15 **TMC Orchestra** 8pm, Ozawa Hall	16	17 **Borodin String Quartet** 8pm, Ozawa Hall	18 **Bryn Terfel** **Natalia Katyukova** 8pm, Ozawa Hall	19 **BSO** **Vladimir Jurowski** **Jean-Yves Thibaudet** 8:30pm, Shed	20 **BSO** **WAGNER *Die Walküre*, Act 3** 8:30pm, Shed	21 **BSO** **Pinchas Zukerman** 2:30pm, Shed
22 **TMC Orchestra** 8pm, Ozawa Hall	23	24 **BSO 101** 12:45–2pm, Tent **Mahler Chamber Orchestra** 8pm, Ozawa Hall	25 **Garrick Ohlsson** 8pm, Ozawa Hall	26 **BSO** **Christoph Eschenbach** **ALL-MOZART** 8:30pm, Shed	27 **BSO** **Andris Nelsons** **VERDI Requiem** 8:30pm, Shed	28 **BSO** **Garrick Ohlsson** 2:30pm, Shed
29	30 **Film Screening** 8pm, Theatre	31 **Mark Morris Dance Group** 7:30pm, Ozawa Hall				

AUGUST/SEPTEMBER

MON	TUE	WED	THUR	FRI	SAT	SUN
			1 **Mark Morris Dance Group** 7:30pm, Ozawa Hall	2 **BSO** **Stéphane Denève** 8:30pm, Shed	3 **BSO** **Lang Lang** 8:30pm, Shed	4 **BSO** **Yo-Yo Ma** 2:30pm, Shed **Esperanza Spalding** 8pm, Ozawa Hall
5	6 ***Tanglewood on Parade*** 8:30pm, Shed	7 **BSO 101** 12:45–2pm, Tent **Christian Zacharias** 8pm, Ozawa Hall	8	9 **BSO** **Gil Shaham** 8:30pm, Shed	10 **BSO** **Christoph von Dohnányi** **Yefim Bronfman** 8:30pm, Shed	11 **BSO** **Christian Zacharias** **ALL-BEETHOVEN** 2:30pm, Shed
12	13	14 **Emerson String Quartet** 8pm, Ozawa Hall	15 **The Goat Rodeo Sessions** 8:30pm, Shed	16 **Boston Pops** **Michael Feinstein and Friends** 8:30pm, Shed	17 **BSO** **Bernard Haitink** 8:30pm, Shed	18 **TMC Orchestra** **Emanuel Ax** 2:30pm, Shed
19	20 **Boston Symphony Chamber Players** **Menahem Pressler** 8pm, Ozawa Hall	21 **BSO 101** 12:45–2pm, Tent	22 **Daniil Trifonov** 8pm, Ozawa Hall	23 **BSO** **Peter Serkin** 8:30pm, Shed	24 **Family Concert** 2:30pm, Ozawa Hall **Boston Pops** ***John Williams' Film Night*** 8:30pm, Shed	25 **BSO** **Beethoven's Ninth** 2:30pm, Shed **Monty Alexander** 8pm, Ozawa Hall
26	27	28	29	30	31	1 **Boston Pops** **Thomas Wilkins** 2:30pm, Shed

Tanglewood

Boston Symphony Orchestra
Symphony Hall
301 Massachusetts Avenue
Boston, MA 02115-4511

BETWEEN LENOX AND STOCKBRIDGE

617-266-1200
888-266-1200
tanglewood.org

TICKETS ON SALE SUNDAY, JANUARY 27

DIRECTIONS

From Boston, take the MA Turnpike (I-90) west to Exit 2. From New York City and New Jersey, take the Taconic State Parkway to the Berkshire Section of the NY Thruway east to the MA Turnpike Exit 2, or take the Taconic State Parkway to 295 east to 41 south to Tanglewood. From Connecticut, take I-91 to the MA Turnpike west to Exit 2. Follow to Route 20 west, which merges with Route 7 north. Turn left onto Route 183 south. Tanglewood main entrance is 1.4 miles west of Lenox Center on Route 183 (West Street).

Free parking is available.